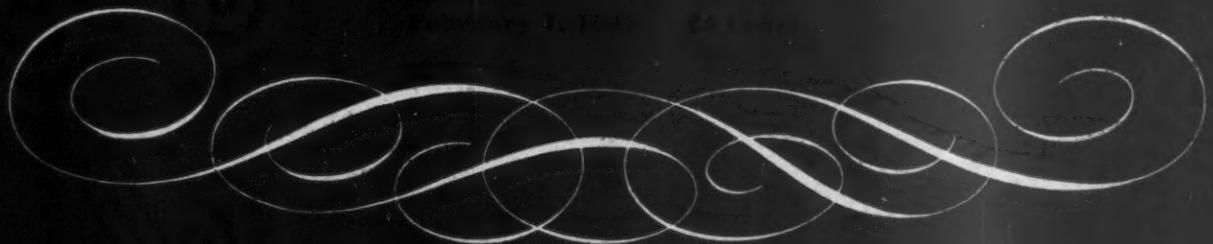


Art Digest.



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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. His ideas are not necessarily those of THE ART DIGEST, which strives to be an unbiased" compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

An Obituary

ON JANUARY 19, the artists of America were informed of the death of their best friend—the Whitney Museum of American Art. Rumors of the demise were drifting around 57th Street for weeks before, but the powers-that-be thought it best that it be kept a secret until too late to do anything except write the customary condolences. But, somehow, there lingers the belief that had the art world been told of the seriousness of the situation, something somehow could have been done.

The body, we are now told, is to be shipped to the Metropolitan Museum, there to be rechristened the Whitney Wing and, we hope, resurrected into the vital, living force it once was. The Metropolitan Museum is a great art institution, surely one of the five greatest in the world. As far as living American art is concerned, the Metropolitan hit its peak way back in 1925 when it held its George Bellows exhibition—only a few months after Bellows' death.

Public-spirited Gertrude Vanderbilt Whitney was the mother of the Whitney Museum, but it was keen, fighting, liberal Juliana Force who was the real driving power behind its vast achievements in the encouragement of a true American art; she was the mother of the artists who faced the bitter battle for recognition and sustenance. Mrs. Force, we are told, will act in an advisory capacity in the new Whitney Wing. If the Metropolitan leadership is wise, they will listen to her advice. She has the ability to escape the mismanagement that has so long guided the Hearn Fund.

We who have aided, if only slightly, in the fight for American art, naturally feel sorrow at the passing of the Whitney Museum. However, it may be that our tears are premature. The incorporation of the Whitney into the vast structure of the Metropolitan may be just what the Metropolitan needs to become a more dynamic factor in the art of its own day. The future lies entirely in the hands of Director Francis Henry Taylor, who has already proved himself a talented organizer and administrator.

A Question of Entanglements

LAST ISSUE, Ralph M. Pearson took issue with my use of the expression "foreign entanglements" in describing the Worcester Museum's exhibition of a decade in American painting. Since then I have received a similar letter from Frank W. Applebee, keen-minded head of the department of applied art at Alabama Polytechnic Institute. I print his letter here in order to give myself chance for rebuttal:

"Your personal views are interesting and often very stimulating. Naturally, there are times when I wish you saw matters in a different light.

"I disagree with your apparent tendency to regard the 'foreign entanglements' of the twenties as something opposed to a native art expression. If American painters of abstract pictures, influenced by the School of Paris, are to be thought of as apeing the French, you could be said to be apeing the English, since you use that language.

"There was much to be learned from French Post-Im-

pressionism; lessons in basic picture structure; in the harmonies of line, area, color, etc.; in freedom—freedom from the tyranny of academicism and literalism. We have advanced because many painters learned, but our progress is threatened because many did not.

"As Ralph M. Pearson inferred (in his letter in the January 15 ART DIGEST, and in *Experiencing American Pictures*) there is no reason why we cannot have an American expression and have picture structure at the same time. We can have designed realism, abstractionism, surrealism and non-objectivism and have a truly American art. If we revert to naturalistic copying, even with simplification, it may be American but I cannot call it art.

"It was chiefly in the 19th Century, and in the decaying days of the Greco-Roman era, that naturalism was regarded as art. In those periods, design and creation were lost sight of. The 'foreign entanglements' of the twenties brought back a realization of what was missing. By saying that Hopper combines naturalism with the essential values of the modern movement (incompatibles), I think that you encourage the uninformed and those who would pull us back to where we were thirty years ago."

Mr. Applebee writes a good letter, most of which is so generally accepted as true that there can be little argument. The point is I object to being catalogued as an exponent of naturalistic copying and an opponent of the modern "lessons of basic picture structure." It would be easier to fit a square peg into a round hole.

American art is vital today in direct ratio to the degree our artists have learned the lessons of basic picture structure—to the degree they are able to assimilate the fundamentals of modernism and use them to communicate thoughts that are spiritually and emotionally native to themselves. Among the veterans this is true of Edward Hopper; among the younger artists, I might mention Philip Guston, Robert Gwathmey, Julien Binford and Raymond Breinin.

My use of "foreign entanglements" I thought self-evident. I was referring to that low point in American art production, the 1920s, characterized by our aesthetic Babbitts indulging in almost sickening subservience to Europe. Our youngsters went to learn all about art in the ateliers and cafes of Paris; artists, along with concert singers, assumed European names in the hope of penetrating the snobbery of that shallow era; the same stupidity that led us to believe, *honestly*, that war could be outlawed by the Kellogg-Briand Pact was father of the conviction that any and all things European are better.

Today all that is finished. We see now that there is no difference, creatively, in copying nature and copying another's art. America now holds the key to her own home.

All this is what I had in mind when I spoke of "foreign entanglements." Admittedly, there is no American way of putting paint on canvas, any more than there is an Italian or a French way. But there is an American way of feeling, interpreting and reacting to life, just as there is an Italian and a French way.

Many Americans, whose time is not totally absorbed with winning the war, have leisure to discuss the peace. It seems we are to give the world both freedom and bread. What will we give as art? Will a re-hashed, unassimilated version of French modernism be sufficient for the bright new way of living in peace in a prosperous world? Or, will we want to give the world an art that expresses in our own dynamic terms the true picture of a nation cast by circumstance and necessity into the role of global leadership?

Exhibiting miles of American-made Picassos and Matisses will tell the post-war world nothing in the language of aesthetics, unless it be that the great innovator in industrial progress is but a plagiarizing jep in the realm of creative art.

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THE ART DIGEST is published by The Art Digest, Inc.; Peyton Bostwick, Jr., President; Joseph Lissner, Secretary-Treasurer. Semi-monthly October to May, inclusive; monthly June, July, August and September. Editor, Peyton Bostwick, Jr.; Associate Editor, Maude Riley; Assistant Editor.

THE READERS COMMENT

Say It Isn't So

Sir: I regret that, in reply to your letter of January 5th, I must say that I shall not re-subscribe to THE ART DIGEST.

After many years of life abroad, before returning home to America, while living temporarily in China, I started with THE ART DIGEST to learn about art in America. I must compliment you on your excellent coverage of what is called art in this country and on your good reporting. I have no fault whatever to find with your work, but I do not like the material you have to deal with.

Since returning home I have visited many galleries and exhibitions, finding no difficulty in seeing the American paintings shown as those rooms had few people in them, the crowd always being in the rooms showing the old masters and, if what I have seen, the schoolboy drawing and composition, moronic ideas, evident insanity and garbage-can point of view, is art in America, I do not care to bother with it any more and shall be content to live with my own collection of prints and Chinese paintings and the old work of the lasting masters in museum galleries.

I wish to express my appreciation of your work and to extend my deep sympathy that you must work with such material.

—R. K. STOCKWELL, Oakland

Another Bouguereau

Sir: I have noted with interest your article on the lost Bouguereau.

It at once reminded me of a very fine expert copy of the same painting that used to hang on the walls of Benders Antique Shop of this city for about two years. This copy apparently has a very interesting history also.

It was first noticed in the famous Knickerbocker Bar in New York and was there until World War I prohibition era. At that time it was sold to Frank Crookard of this city for \$10,000 and placed in the lobby of an apartment here also. In 1935 it was placed at Benders Antique Shop for sale. In about two years it was sold to the Myers Hotel Co. for approximately \$500 and shipped to the Stacey Hotel in Trenton, New Jersey. I don't know if it is still there or not but it is the most perfect copy of a painting I ever saw.

—JOE W. CLANCY, Birmingham, Ala.

Smythe, Not Smith

Sir: THE ART DIGEST, through its right predictions, its fair play and shrewd decisions, has long been a champion of all art. It is a must in all libraries. It is a coveted source of publicity which no artist treats lightly, and that is why I am writing you. In the January 15 issue, I was pleased to see mention of the abstract paintings by eight Chicago artists now showing at the Art Institute, but was disappointed to note the mis-spelling of my name. It is Smythe, not Smith.

—WILLARD GRAYSON SMYTHE, Chicago

Short, But Sweet

Sir: I note in the January 15 issue of the DIGEST the letter of Ralph M. Pearson, in which he states that his and your "opinions on the meaning and values of the modern movement are diametrically opposite." In view of which I think you are to be congratulated.

—GEORGE H. OPDYKE, Winter Park, Fla.

Helen Boswell: Business Manager, Edna Marsh: Circulation Manager, Marcia Hopkins.

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Whitney Museum Dies

New York is still reeling under the impact of a surprise blow dealt it last week through announcement of a major incorporation affecting all people interested in affairs of art—living American art in particular.

With hardly more than a ripple of rumor beforehand, the announcement descended upon city desks, January 19, that the Metropolitan Museum had, at its annual meeting the day before, effected a coalition with the Whitney Museum of American Art, located for 12 years at 10 West 8th Street, following "months of negotiation."

The statement came from William Church Osborn, president of the Metropolitan, and Mrs. Flora Whitney Miller, president of the Whitney and daughter of the late Mrs. Harry Payne Whitney who founded the Whitney Museum in 1931.

Artists, art critics and journalists, artist organizations, all closely concerned with the affairs of the Whitney during its brief but brilliant lifetime, were as stunned by the manner of announcement of this major merger as any small boy would be to have his widow mother send him a clipping bureau notice that she had remarried.

The questions foremost on the lips of artists, whose lives have been closely entwined with the Whitney's first-hand method of sponsorship, took this general tack: But, why need this have happened? Was there no way to preserve the Whitney just as it was? Why were we not called in to help save it? . . . There must have been a way.

To date, their questions have not been answered. A veil of obscurity hangs over the whole procedure, official statements from the Metropolitan being the only source; the Whitney itself, cautious in the extreme, answers only what it thinks the Metropolitan would like given out on the origin of the scheme and its specific execution.

The Whitney Museum building is presently occupied with a memorial exhibition of the sculptured works of the late Gertrude Vanderbilt (Mrs. Harry Payne) Whitney, current until February 25. This show is to be the museum's swan song—though certainly not pre-announced as such. On that date, the Whitney closes its doors forever.

The 600 paintings Mrs. Whitney had bought over a period of 25 years and with which she formed the nucleus of the all-American, privately financed museum, have grown, in the 12 years of Whitney Museum life (and the similarly-aged Whitney Studio Club which

[Please turn to page 16]



Buffalo Bill: G. V. WHITNEY



Paganism: G. V. WHITNEY

Gertrude V. Whitney Memorial Exhibition

GERTRUDE VANDERBILT WHITNEY, founder and president of the Whitney Museum, who died last April at the age of 65, had been part and parcel of the New York art scene most of her life. She was born in New York City, daughter of Cornelius and Alice Claypoole (Gwynne) Vanderbilt. In 1896 she married Harry Payne Whitney.

Interested in sculpture, she commenced her art training at the Art Students League here, and went on to Paris to learn from Andrew O'Connor

JULIANA FORCE



and to avail herself of criticisms from the French sculptor Rodin. Newspapers in this country kept up to date with the activities of the socially prominent sculptress, who exhibited in one-man shows in capitals abroad and sent exhibitions of her work to New York, Chicago and San Francisco.

Mrs. Whitney gathered a lion's share of medals and recognition for her work in the years that followed, was commissioned for monumental figures in many prominent spots in this country and in far-flung places abroad. She held honorary degrees from four universities, and was a member of many artist organizations.

The entire Whitney Museum is this month given over to a complete review of Mrs. Whitney's work. The memorial exhibition includes the small figures which she began casting in bronze in 1905, and in the case of large monuments, which stand now in imperishable positions, representation is made through working models or photographs or, as in the case of the Columbus Monument (which dominates the harbor of Palos, Spain where it rises to a height of 114 feet), by an impressive rendering by Hugh Ferriss.

The very sizeable exhibition of 65 pieces makes clear the extent to which Mrs. Whitney's work was influenced by the last war. Many groups and single figures are of soldiers—some officers striking jaunty poses, but most of them wounded or gassed or dying fighters, helping or being helped by comrades or angels of mercy on the

[Please turn to page 261]



Le Pont Neuf: RENOIR. Lent by Marshall Field

Artists Who Painted "Down the River Seine"

A VIRTUAL FEAST for lovers of Impressionism at its satisfying best is to be had at the Wildenstein Galleries where the spirited show "Down the River Seine," comprising views from Paris to the sea, remains on view through February 27. This exhibition of splendid examples from France's Golden Age of Painting is for the benefit of Ecole Libre des Hautes Etudes, founded by the New School for Social Research through the initiative of its president, Henry Focillon, and was arranged with rare taste by impresario Georges de Batz.

Gayety as well as sadness is echoed here. It is a sprightly survey of canvases in reflective and more or less undisturbed moods, but it always bears a hint of sadness due perhaps to the

passing world it represents. This was a dignified era of appreciation for such modest things as a boat outing, pasture lands along the winding river or women washing their clothes in the Seine and ships docking in quiet harbors. And it was also a world of easy technical efficiency, of seeing art for its worth and portraying just that in an un-hurried and highly accomplished manner. Dimmed by more extravagant and cumbersome phases, it belongs to a profitable age of great talents not as yet recovered since its passing.

Emphasis seems to have been placed on Monet, with an exceptional selection of Boudins and Pissarros adding to the interest. From a dull-toned house boating scene, *La Grenouillere*, with its strong play of deep shadows and pale

La Grenouillere: MONET. Lent by Metropolitan Museum



sunlight, Monet is represented with many essays on flourishing gardens in the crushed colors that characterize his talent. Two of the famed water lily series also take their place in the pictorial tour down the river Seine.

Boudin, usually associated with poetically hazy harbors, is seen with an amusing and gay beach scene Trouville and a sharply etched Villerville which is clean, clear and crisp. Varied also is the group of Pissarros, from the more typical straight Parisian scenes to a boat landing scene, bright and charming in its holiday air.

Pont Neuf forms the background for two of the most important pictures, a large Pissarro canvas of bridge, buildings and pedestrians, and the blue-toned Renoir, in considerable contrast to his more lavishly hued landscapes on view. Manet and Degas have done the races at Longchamps, Seurat the Eiffel Tower, Signac the Trocadero, Jongkind and Meryon, Notre Dame.

—H. B.

Select Portraits

A SMALL but excellently selected exhibition of only "Eight Portraits" has been placed on view in New York at the Rehn Gallery, where it remains through February 6. One of the most satisfying shows of contemporary figure work encountered this season, it includes new examples as well as Alexander Brooks' sensitively rendered *Amalia* and Franklin Watkins' pastel-toned study of his sister *Mrs. John F. Steinman* at the piano, both popular favorites in the recent Whitney Annual.

One of the most artistic works of the group is the newly finished portrait of Mrs. Gordon Cox by John Carroll, who now divides his time between raising beef cattle on his New York State farm for the war effort and painting delicate women in an ethereal manner. Carroll has found an appealing subject for his brush in the winsome brown-haired Mrs. Cox. Done with elegant grace and imaginative distinction, this portrait shows Carroll at his best, combining the sitter's physical and spiritual qualities with the artist's individual style of working. (See cover of this issue).

By Brook is a pert head of Mrs. Philip Barry, wife of the playwright, while another Franklin Watkins item is the forceful yet pallidly painted study of Mrs. Carey Etnier, mother of painter Stephen Etnier. Another interesting contribution is the solidly composed and well lighted portrayal of actress Aline McMahon by James Chapin.

A variety of blues distinguishes the large figure composition of Jean Bellows by Eugene Speicher, who exhibits a glorified likeness of the late Mrs. Harry Payne Whitney, painted a few months before the death of the founder of the Whitney Museum.—H. B.

Sitton Pictures in Savannah

John Sitton, member of the faculty of Cornell University's college of architecture, is being honored in Savannah, Georgia, by a show of his watercolors at the Telfair Academy of Arts through February. Sitton is a native of Forsyth, Georgia, and his paintings enjoy frequent exhibition at the Grand Central Galleries in New York.

Dead or Decadent

CONSIDERABLE CRITICISM of the Museum of Modern Art's important exhibition of 20th Century Portraits has drifted across the editor's desk during the past six weeks, the bulk of it complaining, "It Doesn't Look Like Him!" Now, from the pen of Revington Arthur, prominent liberal artist, comes a different type of criticism, one based on a wider foundation and deeper thinking. Mr. Arthur:

"It is obvious by now that the people of the United States are thinking in 'global' terms concerning war and peace. This is undoubtedly one of the reasons why the major part of the work by living artists represented [to January 24] in the exhibition of 20th Century Portraits at the Museum of Modern Art appears either dead or decadent.

"Those paintings and sculptures are decadent because they are so isolated in thought and content in relation to our time. Art which deals with a whim, or a whine of the unconscious, or even with 'a fragment of a dream,' is certainly an expression of isolationism at its worst. I think of Max Ernst's *Leonora in the Morning Light*. I suspect that if this artist dealt with a 'whole dream' the results would be just as flat and isolated and unhealthy—unhealthy in the sense that Ernst or any of the other surrealists lack the breadth of thought, scope, feeling or vigor of, let's say, a Rembrandt or a Beethoven, a Daumier or a Brahms.

"This is also true, I think, of the work of Delvaux, Miro, Leger, Lurcat and de Chirico, among others. A surprising item (to name one of many) because of its complete isolationism is a *Self Portrait* by a young British artist—one Miss Leonora Carrington. Both the Ernst and the Carrington canvases were, the catalogue admits, painted in the year 1940.

"Now, the amazing thing about this whole exhibition is, to me at least, that a great museum could find the time to hang such stuff. It would seem more to the point to arrange exhibitions which could be sent in the near future to the defeated Axis nations as part of an educational program.

"No one in a democracy questions the right of an artist to paint as he pleases. But many may question the waste of effort in exhibiting such nonsense.

"It is entirely reasonable to suspect that if Charlie's *Kirstein* were exposed to the children and adults of the conquered nations it might vividly remind them of their recent mad masters. They might be filled with wonder too, if such work as the photograph of Chagall simpering over a couple of tin roses were sent from a great republic for their edification.

"American artists and American institutions should avoid such silly claptrap and concentrate on a vital and progressive art.

"There are many vigorous American painters and sculptors who could contribute such vital and progressive work—work which could help to show the superiority of democracy. This is a fact with which even the blackest pessimist, I think, would be in agreement."



New York Under Gas Light: STUART DAVIS (1941)

Stuart Davis Exhibits His Abstracted Views

STUART DAVIS' pink streamers and painted cross stitches, gas pumps and café signs have not all come together to face each other, in formal presentation, for nine years.

The Downtown Gallery announces this show as a "major event;" reminds that Davis has in no wise lost his prominent place in American art through these years of non-exposition because he writes articles and letters to the press, and shows in important group exhibitions. Director Edith Halpert will exhibit 20 paintings—1938 to 1942—from February 2nd to 27th.

Because Stuart Davis' very personal method of designing a picture comes from, admittedly, Earl Hines' hot piano and Negro jazz in general (as well as from fragments of our speedy contemporary life, such as radio noises, brightly painted street signs, taxicab lights, synthetic chemistry, airplane travel, egg beaters; as well as the music of Bach and the boats of Gloucester), he will break his nine-year fast with a cocktail party and Swing Session on the opening day of his show.

The 20 paintings range from big and bright, to small and bright, and their flavor can best be described as falling somewhere between rigid selection and flagrant indulgence. When a Davis painting is signed and dated and set aside, it jells with such a confident air, is so neatly executed, the paint so freshly and exactly applied, one could not dream of changing a hair's stroke of it.

But in the paintings themselves is an element of change for which none is responsible but the man who painted them, and he probably cannot explain it. Like a damask table cloth, they look different from different angles; and it is a most disconcerting thing to try to reconcile the black and white version of a photographed Davis canvas with the original from which it is made.

We reproduce *New York Under Gas-Light* because of its illustrative interest. Enough goes on in this outside-looking-in street scene to reward any long-distant observer. The little gouache called *Bass Rocks*, is, in contrast, a color job

entirely—built of white and color areas on which wiggle lines are traced, changing their color, if not their direction, each time they cross a border.

One can't help thinking how grateful early American needlewomen and hooked-rug makers would have been for a few designs by Davis. Certainly our machine counterpart of rugmakers, the firm of V'Soske, were fortunate in the design they wrested from this artist of an aerial view of a countryside and which made such a handsome addition to the rug show at the Modern Museum.

Although we fail to find the "speed" attributed to his inspirational formulas, and we find fewer American forms than left-over Paris sidewalk motifs (in spite of the New Englandish titles), we also decline to argue about it. Davis' art stays the same from year to year. If you like it once, you like it again. —M. R.

A Definition

When the Nierendorf Gallery began its season in new quarters at 53 E. 57th last November, its opening group show was titled: "What Is Art—For Heaven's Sake?" This exclamatory title resulted from exasperation on the part of Director Karl Nierendorf at being asked too often "What are you going to show?" "Why art! for Heaven's Sake," Nierendorf made reply. But his harassers further prodded: "What Is Art?"

Nierendorf then offered to make gifts to visitors to his gallery who would best put the answer into words. He uses one of these on his catalog this week:

"Art is the evidence of man's yearning to comprehend perfection through his emotions by the complete subjugation of matter to the uses and ends of the spirit."

From the Virginia *Journal of Education* we pluck an older definition from an article by Hans van Weeren-Griek, who quotes Coleridge:

"Art is the subjection of matter to spirit, so as to be transformed into symbols, in and through which that spirit reveals itself."

There's little here to argue about.



TOP LEFT—*Spring Festival* by Hobson Pittman, winner of Scheidt Memorial Prize at Pennsylvania Academy Annual. TOP RIGHT—*Miss Rosemary Thompson* by Franklin Watkins, winner of the Walter Lippincott Prize of \$300.



TOP LEFT—*The Waiting Room* by Raphael Soyer, winner of the Temple Medal. TOP RIGHT—*Birth of a Nation* by Henry Kreis, winner of the George Widener Memorial Award. BELOW LEFT—*Shore Leave* by Doris Lee, winner of Jennie Sesnan Medal. BELOW RIGHT—*Aaron* by Thomas Benton, winner of the Carol H. Beck Medal.



Pennsylvania Annual

THE OLDEST of all art annuals—the Pennsylvania Academy's—opened January 24 for the 138th consecutive year. The Exhibition of Painting and Sculpture was this year handled by invitation only and was gathered for the Academy by Reginald Marsh and Paul Manship. This is not to be a permanent innovation; the Academy intends to return to the juried system, in which it heartily believes, as soon as conditions of shipping and transportation permit. The Annual continues to Feb. 28.

Medals and purchase funds and awards were the same as offered other years. The Walter Lippincott Prize of \$300 went to Franklin Watkins for *Miss Rosemary Thompson*, a little red-headed girl in pinafore, dreaming at a piano. The Henry Scheidt Memorial Prize of \$300 went to Hobson Pittman for *Spring Festival*, probably the most original clothes-line picture ever painted. To Raphael Soyer went the Temple Medal for *The Waiting Room*, a railroad station interior with figures.

Thomas Benton's *Aaron*, an old grey-haired Negro man painted in all the details of his wrinkles, won the Carol H. Beck Medal. Doris Lee captured the Jennie Sessan Medal with her delightful *Shore Leave*, a flight of fancy set on a tropical never-never shore.

All the foregoing have been exhibited in New York Galleries some time during the past year or two. But new to the scene is the painting by Margaretta S. Hinchman called *I Know the Lord Laid His Hand on Me*, which won the Mary Smith Prize. Here, the artist depicts a Negro nightclub entertainer who, obviously, sings this song. The arrangement is original and acute.

The one prize for sculpture went to Henry Kreis for his relief: *Birth of a Nation*, a group of colonial soldiers in gestures of gravity and purpose.

As usual with the Pennsylvania Academy Annual, half the exhibits came from the nation at large, half from the Philadelphia area. One entire gallery held Philadelphia paintings to the exclusion of all others.

Walter E. Baum, reviewing the show for the city's *Evening Bulletin*, was attracted particularly by the paintings of N. C. Wyeth, Andrew Wyeth, Thomas Benton, George Elmer Browne, Max Weber, John Carroll, L. A. Ford, R. H. Ives Gammel, Daniel Garber, Jon Corbino, Joseph Hirsch, Wayman Adams, Reginald Marsh, Eugene Speicher, John Sloan and by self portraits of Sydney Dickinson, Leopold Seyffert and Paul Burns, Philadelphian.

Edward Alden Jewell, who reviewed the show for the *New York Times*, found to his taste the painting of Leon Kroll, whose nude in an interior he called "one of the best and most gratiating things this artist has ever shown anywhere." Gifford Beal's harborscape and John C. Pellew's street scene he called "fresh and free;" Etner's manner he likened to Eakins.

Jewell liked the "rarified overtones" of Hobson Pittman's *Spring Festival*. Experimentations which caught his eye but disturbed him somehow were canvases by: Presser, O'Grady, Haucke, Dorothy Van Loan and Mesibov. But of "substantial delight" were still life



Europe—An Allegory of War: SAUL SCHARY

Saul Schary Holds His Best Show to Date

THE FURTHER MATURITY of Saul Schary makes his current exhibition of paintings and drawings at the Perls Gallery, New York, a highly interesting affair. Advances technically and creatively have been made since his show two years ago, and certainly since the 1927 days when he was a member of the Daniel group. In the present show, continuing through February, Schary emerges as a painter with full command of his brush and his subject.

Instead of being a derivative painter with accent on sweet-toned nudes, Schary has developed a sturdy style of his own in which solid workmanship and textural richness have taken the place of the dulcet qualities characterizing his earlier work. His Renoir-like nudes have given way to the classical landscapes of Connecticut with rocks, streams and tranquil pastures as important themes. Especially effective is the play of light permeating such canvases as *The Willow Tree*, with its suggestion of slanting afternoon rays, the simply planed *Nantucket* and the

themes by Arthur Meltzer, F. Swengel Badura, E. L. Wood and C. L. Purviance. Jewell found the N. C. Wyeth egg-tempera moonlight scene "haunting." Albert Gould's portrait of a man on a bench and Bosa's skaters, Victoria Huntley's and Katharine B. Fussell's landscapes, noteworthy.

The sculpture section, not mentioned at all by Baum, was called "drearily dull" by Jewell, although he was moved to reproduce the sandstone group, *Boy and Colt*, by Robert Kittridge of Arizona and to doff his critical cap to Walter Addison, Slobodkin and Gladys Bates.

Wichita Buys de Creeft

The Wichita Art Museum in Kansas has just acquired *Maya*, a head cut by Jose de Creeft in Belgian granite. Mrs. Rafael Navas made the purchase for the Museum through the Murdock Fund. The DIGEST will report other Wichita purchases in a later issue.

well composed *Connecticut Classic: New Milford*.

That the artist's figure work has improved in equal measure is proved by the sincere portrayal of *Rita*, an unglorified and entirely likable study of a plain-faced wistful girl.

Main feature of the Perls' show, however, is the heroic *Europa: An Allegory of War*, inspired by the Connecticut landscape and representing Schary's interpretive views on the war and its effects. The idyllic calm of the countryside act as a background for Greek ruins, playful nudes, a rambunctious bull and a burning modern city, all of them treated as symbols. Rushing waters, a quiet pool, restive nymphs and flames against a threatening sky form a paradoxical whole, all woven into a well-balanced unit. Emotionally, the painting is strictly disciplined, giving it the impression of contemplative detachment. Attesting to the elaborate preparation and thorough study of this absorbing work are the numerous sketches on view.—H. B.

Sculpture via Photography

Beating the business of hauling sculpture to exhibition, now that hauling devices are few, Ulric Ellerhusen, exhibition chairman of the National Sculpture Society has hit upon an effective and practical solution:

Photographs of sculpture will be shown, at two exhibits, grouped under two heads. The New York Historical Society holds the part called "The Patriots," through Feb. 15, the Architectural League "Ecclesiastical Sculpture" through February 6.

The Historical Society rather goes to town in its presentation of patriots. While the sculptors represent historical figures pretty thoroughly from Revolutionary War to the one we have on our hands, the society adds military posters, uniforms and arms from its own collection to the display of 150 pictures.

The League's part of the show is camera studies of sculpture designed for American churches.



Southern Spring: HOBSON PITTMAN

Museums Buy Artists for Victory Exhibits

ALTHOUGH it has happened before, the Metropolitan Museum is not accustomed to selling pictures. But during the Artists for Victory show of contemporary American work, they are housing a sales staff and word comes that these modest gentlemen have been approached, their price lists requested, by several museum directors. In many cases, museum representatives were merely looking for new talent to invite to their own shores.

But last week, eight sales were announced. The Cleveland Museum of Art's own director, William M. Milliken, looked over the field, bought the following paintings (four oils, a watercolor, and a gouache):

By Hobson Pittman, the oil, *Southern Spring* (reproduced); by John Rogers Cox, that fascinating golden wheat field under a curly, grey, cloud-banked sky called *Grey and Gold*. Cox is the director of Swope Art Gallery, Terre Haute, Ind., and this painting won the second medal at the "Victory" show; was not purchased because it bore a price in excess of the prize for which it was selected. Milliken paid the tag price for the painting.

Then Cleveland's director purchased Joe Jones' harvesting picture, *Yellow Grain*, and Boardman Robinson's small, sensitive slate blue painting of the Rockies called *Rocky Mountains in Snow*. The watercolor Milliken selected was Adolf Dehn's *Carolina Tobacco Country*, a vast field of warm earth turning under the plow. The Agriculture theme carried into the other selection, too: *Man Plowing*, a gouache by Arnold Blanch.

Duncan Phillips selected Briggs Dyer's *Ann Arbor Landscape*, an amusingly tilted street scene, struck off with relish and abandon. Dyer is a flier in the army these days; he had been on the teaching staff of Chicago Art Institute.

The New Britain Museum stepped in too far for a quick look around and fastened on a watercolor by Charles B. Culver titled: *Old Cromwell Place*, which it will bear away at close of show.

Although this is not the only way museums may purchase contemporary

art (museum to museum), it is a pleasant intra-mural way of doing it. And the more often they declare one to another their belief in their own country's art, the more likely American museum patronage will come to stay. Takes a lot of feeding to keep so big a family of artists alive.

For Russian Relief

The very successful Sunday Auction of paintings, held Christmas Week at Number One Fifth Avenue, for the benefit of Russian War Relief (see ART DIGEST for December 15) will have a second session. At the first session, during three Sunday afternoon hours, more than \$6,000 was raised, but less than half the artist-donated pictures came to the block. Now sculptures have been added to the remaining oil paintings, watercolors and gouaches, drawings and lithographs and some 300 items will be offered on Sunday afternoon, February 7 at the Hall of Art.

Instigated by the Greenwich Village-Gramercy Park Committee of Russian War Relief, the money-raising activity boasts also the sponsorship of Mrs. Juliana Force who found the first auction "the greatest assemblage of art I have ever seen at a sale;" Sam Jaffe, actor, and Margaret Webster, writer.

Any Uniformed Artist

Men and women in the armed forces stationed in Virginia are eligible for the Ninth Virginia Artists Exhibition, scheduled for the Virginia Museum, Richmond, April 3 to 27. The definition "resident in Virginia" has been enlarged to include any uniformed artist in the state since several soldiers have indicated their intention to enter pictures. Civilians, however, must be Virginia-born or a resident for at least five years.

Entry blanks must be mailed to the museum not later than March 1. The jury of selection is composed of artist Harry Sternberg; Carl Zigrosser, curator of prints at the Philadelphia Museum; and Mrs. Beatrice von Keller, acting Director of the museum taking the place of Lt. Thomas Colt, now with Marine Air Corps in Huntsville, Texas.

Henry B. Snell

HENRY BAYLEY SNELL, one of Pennsylvania's best known veteran painters, died January 17 at his New Hope home after a six-month illness. He was 84 years old. Prominent as a landscape and marine painter and teacher, Snell was a member of the faculty of the Philadelphia School of Design for Women, now the Moore Institute of Art, Science and Industry, for the past 44 years.

Snell was born in Richmond, England, in 1858 and came to the United States at the age of 17. For many years afterwards he went abroad with art classes and taught in every part of the world. A patriarch of the Bucks County artists' colony, he had lived in New Hope since 1898.

Snell is represented in the Metropolitan Museum by his marine, *Lake Como*; in the Albright Art Gallery, Buffalo, by *The Citadel at Quebec*; in the Worcester Museum, by *Entrance to the Harbor of Polperro*; and in the Herron Art Institute, Indianapolis, by *Nightfall*. The many prizes he won during his long career started with the gold medal of the Philadelphia Art Club in 1896.

A former president of the New York Watercolor Club, Snell was assistant director of fine arts of the United States Commission at the Paris Exposition of 1900 and an associate of the National Academy of Design. He will be missed by a wide circle of friends and former students, who learned to know him as a man of deep sincerity and honest aesthetics. Henry B. Snell never compromised with the fundamentals of his sound conservatism.

Amory Hooper's Rhythmic Art

Life is largely a dance to Amory Hooper, exhibiting oils and sketches at the Argent Galleries through Feb. 13. So instinctive is the artist's sense of rhythm that she even incorporates dance forms in mountains and landscapes, particularly in *Sleeping Mountain* and *Closely Follow the Cairns*, a study of the White Mountains. Other compositions take in views of Bar Harbor and Woods Hole.

Formerly a professional dancer, Mrs. Hooper is still closely associated with the theatre, and much of this association is reflected in her work. Low in key with strong accents of light, these rapidly brushed figure studies are characterized by swirling patterns and a certain force of movement, as in *Death Ritual No. 1* and the architectural *Melancholic*.

Milliken to Jury West Virginia

The Parkersburg (W. Virginia) Fine Arts Center plans a 5th Annual Regional Exhibition. William Mathewson Milliken, Director of Cleveland Museum, has been persuaded to act as jurist. Work may be submitted to the annual by artists from West Virginia, Virginia, Ohio and Pennsylvania and former residents of these states. Deadline for receipt of entries is April 1; war bonds and stamps will be given to prize-winners.

Studio Parties, Inc.

LAST WINTER, Portraits, Inc. of 460 Park Avenue, New York, was inspired by the times to hold "evenings" in their spacious and gracious galleries, for Service Men. Every Saturday night, for months, the directors played host at the most unusual series of parties ever devised for sailors and soldiers passing through the Big City.

It was like being entertained at a swank Park Avenue apartment (which is what 460 really is), but it was informal, the food was real (honest sandwiches and beer), there were girls who liked to dance and sing at the studio piano, and the most wonderful souvenirs resulted.

For Portraits, Inc. had a specialty, and this was the feature of the Saturday nights. Each Gob had his portrait painted or drawn by a battery of artists who responded to the gallery's call. During that season, 36 artists shared the task of immortalizing the features of our fighting forces, and their families received the pictures as gifts. Not until 478 such portraits found their way into homes all over the country, did the gallery cease its strenuous program. It had exhausted its funds.

On January 30, however, the parties begin again under an officially approved, constitutionally incorporated, financially sponsored re-birth. The Adjutant General of the State of New York, the USO, and a judge of the Supreme Court, recognizing the value of these popular parties, saw to it the play would go on; a patriotic business man donated \$1,000; and *Studio Parties for Service Men, Inc.* became an institution.

The new program will make it possible for any marine, soldier, airman or navyman who passes this way to be portraited in the very best style in perhaps the most painless manner.

Carl Rungius and Big Game

Twenty years of paintings by Carl Rungius are being shown at the new home of the Arthur H. Harlow Gallery, 42 E. 57th. Rungius spends six months of the year in Banff, Canada, and paints fearlessly close-up portraits of moose, caribou and other big game.

Corp. Donald Carrigan Being Sketched by Douglas Gorsline (left) and Reginald Marsh (right)



The Dance: JEAN-BAPTISTE PATER (1695-1736)

Courtly Pater Enters Worcester Museum

FOLLOWERS of early 18th century French art will be delighted to learn of the Worcester Museum's newest acquisition: a Jean Baptiste Pater painting purchased from the Knoedler Galleries and which reveals, in typical Pateresque style, the luxurious life of France.

The Dance, as the painting is called, is larger than most of Pater's *fêtes galantes*. It is executed with gem-toned colors and an impeccable definition of detail authentically represents the theatrical charm of the courtly life in 18th century France. In the foreground two young dancers are posed, surrounded by gesticulating friends who are intrigued with their own conversation, and to the left are the musicians who sit in rigid posture supplying the necessary musicale. To the right is a refreshment table and in the background an elaborately sculptured fountain.

The most interesting qualities of Worcester's new possession are the soft vistas and tremulous textures of the

dainty maidly figures. The painting reveals a distinct Watteau influence in the landscape setting, since it represents similar scenes often noted in the older master's canvases. The handling of the trees in the foreground and the landscape in the distance suggest the lessons received in Watteau's atelier.

Pater was from the beginning a close follower of Watteau and suffered distraction when the master would not indicate that he desired to teach the younger inspired artist; however, at the close of Watteau's career he regretted his earlier impatience with Pater and spent the last few months of his life diligently supervising and correcting the work of his talented follower.

This new acquisition was formerly owned by Baron Gustave de Rothschild and was later in Brussels in the collection of Baron Lambert. It is an important addition to the Worcester collection of French paintings.—S. A. D.

Eisner Portrays Celebrities in Paper

JACK EISNER, London-born and Cooper Union-trained, injects a light touch into the New York exhibition picture, with caricatures of stage, screen and concert people, executed in paper and exhibited at the Gallery of Modern Art on East 57th.

Their ingenuity cannot be denied, their likenesses to the subjects are indisputable, yet it is to be argued whether they may be dignified by the term "fine art." Eisner draws with great cleverness, then divides the sections of face according to features he would stress, and puts the thing back together in three-dimensional layers, mounted within a shadowbox.

So, out of one box leers Edward G. Robinson, from another mugs Joe Louis; Paul Draper beams his pleasure, his button eyes gleaming at a diminutive montaged figure which places him as a dancer. Clark Gable and Hazel Scott

are devastatingly delineated in this same show-card manner which could grow tiresome in its perfection were it not broken up by several caricatures built of oddments from a notion counter.

Fashioned of pipe cleaners and coat-hanger wire, is Toscanini's profile. A shadow or two, airbrushed on the background, gives him just the look of fragility needed for an expressive portrait of a conductor. George Bernard Shaw is a roll of paper like a false evening cuff, on which is mounted a wooden chimney and half a doorstop.

Each of these characters should, of course, own his own portrait—if for no better reason than to remove it from circulation as they are all slightly cruel. Their effectiveness can be understood when one knows that Eisner designs many of the window displays for fashionable Fifth Avenue stores.—M. R.



The Narrows: CHARLES M. WEST, JR.

Hoosier Artists Hold Successful Annual

REPORTS from Indianapolis indicate that the 19th annual Hoosier Salon, held there January 16 to 30, was one of the best, as far as the exhibited art was concerned; certainly one of the best attended Indianapolis has known.

This is the second year the Salon has been shown smack in the middle of the Hoosier country since it was taken back from Chicago, who had played host to the famed annual for five years. In Indianapolis the 260 accepted art works, including paintings, watercolors, sculpture and prints, were hung in the auditorium of the William H. Block store.

Small chance the annual will go out of mind when out of sight. The Block firm entertained at an evening preview with a dinner for invited guests; exhibiting artists, Indianapolis high school principals and their wives were special guests. More than 350 attended—an overflow number. Prizes amounted this year to \$2,200 (given to 21 artists), and purchases from 8 artists, amounting to \$1,200, were made by local personages, three sororities, the Indiana Federation of Clubs, and the patrons of South Bend.

In there pitching, to make this year's show a defiance to wartime constrictions, was the entire press of Indianapolis—social, news, art and editorial. Editors urged attendance of all good Hoosiers and one ended his piece with the crisp remark: "And it is no secret that nearly all the entries are for sale." Superintendent Morgan of Indiana University, who announced the awards, addressed the assembled Hoosiers with some astute observations on the value of art to a community. Said Mr. Morgan:

"The great importance of the Indiana artists and of this Hoosier Salon lies in the fact that they do something very basic for all of us. They are working quietly and gradually, but very surely, to improve our taste. . . . The process of improving taste is a slow and tedious one. Indiana artists are thinking; they are seeing beauty

in its finest forms. They are translating to us, who cannot see as well as they, concepts of beauty which we could never have, were it not for their quiet, persistent, but grand work. Indiana owes a debt to its artists."

On the jury of awards sat Wayman Adams of New York, and Jerry Farnsworth of Cape Cod, now artist in residence at the University of Illinois. They were assisted by two lay members, Helen Whitcomb and Mrs. Garland Rutherford.

Nice departure from the usual method of tagging prize winners wherever they may hang, was the device of grouping winners in the first gallery.

Conspicuously hung was Charles M. West, Jr.'s *The Narrows* which received the William H. Block Memorial prize of \$300 for the outstanding work in oil of the entire exhibition. First sculpture prize of \$300 was divided between Jon Jonson for *Ruth*, and Warner Williams for *Head Study*. For *Portrait of Julie*, Henrik Mayer received first portrait award of \$150; for *Iowa Village*, Joe H. Cox received first

Head Study: WARNER WILLIAMS



landscape watercolor prize of \$100; Frederick Polley took the \$100 prize for best landscape in oil with his painting, *Old Houses, Charleston*, S. C. Edgar Forkner's *Flowers in Old Pitcher* received the \$100 flower painting prize; Charlotte Sidman the still life prize for *Antique Jar*; for the outstanding watercolor, regardless of subject, \$100 for Anne West's *Beach Scene*.

Teachers in the Indiana public schools competed for two \$100 prizes set aside for them. Edmund Schildknecht took one for his oil, *At the Window*, Charles Yeager, the watercolor award for *Pear Still Life*.

Other prize winners were: Sister Rufinia for *Dried Out Potato Field*; Bessie H. Wessel for *Aunt Jenny*; Sister Esther for *Jane*; Paul Wehn for his print, *The Station*, Edmund Brucker for a pastel, *Menagerie*; Carl Graf for peonies entitled *By the Window*; Clifton Wheeler for *Christmas*, an Indiana landscape; Hill Sharp for *Industrial Horizon*, 1942, "most significant painting relating to the war"; James W. Taylor, Jr. for his oil, *Deserted*.

Purchase awards of \$350 went to Henrik Mayer for *March Wind* and to Clifton Wheeler for *Christmas*; of \$300 to James W. Taylor for *Deserted*, to Clara G. Newman for *At the Window*, and to Dorothy Eisenbach for *Street Scene*. Further purchases for \$150 and less were made from artists: Kenn Torow, Karl Brandner, June Burkholder, Winnie Harvey; and a group of etchings purchased from George J. Mess.

Tack Ecstatic

AUGUSTUS VINCENT TACK, American artist who passed his 70th birthday some years ago, has attracted the interest of the Nierendorf Gallery which is known for its constant support of the work of Kandinsky, Klee, Frans Marc, Karl Hofer and many French and German sculptors.

Tack's wall panels (for such these canvases are understood to be) follow a definitive exhibition of the work of Kandinsky with which this gallery was lately occupied and, by the calendar relation, establish the thread of likeness existing in the two widely divergent artists' works.

Tack's paintings are non-objective, but their titles are emotional: *Ecstasy*, *Many Heights*, *Spring Night*, *Daybreak*, *Storm*, etc., yet they are so flatly part of a wall, so like in their forms, from one canvas to the next, the emotional quality becomes more a literary one.

Several of the exhibits were borrowed from the Phillips Memorial Gallery in Washington, where they have graced the stairs and walls for many years. In either place, the Tack paintings appear as a sort of betwixt-and-between—like Peter Pan who was neither man nor god. They are not just rhythmic decorations, they are not subject paintings. The most insistent forms are expressions of flight—first an ecstatic reaching upward and away, then a flight as by dispersion from a center force. Any passage in a Tack painting is a delight in its neat workmanship and effect of metallic color achieved by glazed layers of oil paint.—M. R.

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Digest

Hybrid Rose

YOVAN RADENKOVITCH came from Serbia twelve years ago and brought with him a love of—more likely, a necessity for—brilliant color to fill the eye from every side. He settled in New England and as the subtle qualities of early American furniture, sand dunes, and early morning fishing fogs, crept into his consciousness and captured his enthusiasm, they did not drive out his inherited appetite for intense coloration.

This inheritance, and the newly discovered New England austerity, are blended in his paintings now on view at the Milch Galleries, New York, and the result is not, of course, an everyday affair.

His canvas, *Red Poppies* only starts with a bowl of these brightest of red flowers; it has also a vase full of many color blooms and is draped behind with striped silks. In fact the color never stops anywhere, as it never began, but the composite whole of the painting does indeed rest well within its bounds. Radenkovich says in regard to the poppies and the *Algerian Blouse*, and the ruddy *Violin* in its mineral green felt case: "People should have one of my pictures, maybe even two. But if they have three, then they better make an auction and sell the house."

"But why moderate colors? Pure color is it!" further protests the artist who says he could not in conscience remove any one of the brilliant hues without having a sensitive eye miss that very one.

A still life, *New England Oriental*, is a corner of Radenkovich's Gloucester studio-home. Persian roses on a maple desk contrast with a patch-work quilt hanging behind. *Quince and Grapes* and *White Flowers* best illustrate the artist's procedure. All of the pure colors in the first exist for the sake of the beautifully described silvery grapes, pointed up by this opposition; the white flowers, obviously, grew out of the decision to paint a crockery pitcher.—M. R.

Algerian Blouse: YOVAN RADENKOVITCH



Vino Rosso: EMILIO PETTORUTI

Pettoruti, Modern Argentine, at the Academy

THE PAINTINGS of Emilio Pettoruti, Director of the Museo de la Plata, Province of Buenos Aires, are shown at the National Academy in New York, to which they came following exhibition at the San Francisco Museum.

Pettoruti uses the conventionalized forms developed by Braque and Juan Gris and there are also certain well-learned forms plucked from Picasso's cubist period. Masked clowns and harlequins are his favorite properties; they carry guitars, accordions, and the elements of fantastic clothes are used for their full worth in forming intricate and delightful cubed and triangulated patterns. Braque's warped compotes, his fruits, journals and tables, are here; Pettoruti's rich color is nearer Juan Gris.

Argentina, it seems, struggled fiercely against acceptance of this "new style" art. But Pettoruti, since his return home from Italy in 1924, where he had painted since 1917, never gave up the battle to emancipate the art of his country from the academic European art which gripped it. Last year his countrymen gave up resistance at long last, and the director of the Museo de la Plata (whose function in Argentina, we are told, is similar to that of the Whitney here) was officially recognized with a high award in the National Annual Salon at Buenos Aires.

So now, Argentina's most daring modern artist comes to New York's National Academy. The impression the large exhibition of 40 paintings makes is one of soundness. The artist learned his lesson well, step by step, from 1917 to 1941. They are small steps as in many ways the conventionally built paintings are of one piece. His color is laid on always the same: in steady, solid areas whose outlines are definitely determined and neatly adhered to. He has an intriguing way of mixing the illusion of reality with frankly abstracted forms. Interior arrangements

often cast convincingly painted shadows upon the elaborately striped wall paper with which Pettoruti backs up many of his studies.

Pettoruti is an excellent colorist and it is in this he shows greatest originality. Such greens are not seen in painting in this country to any extent. And icy, glassy, electric blues, and close chromatics in cold colors, mark these abstractions as coming from a land where the air is of another hue.

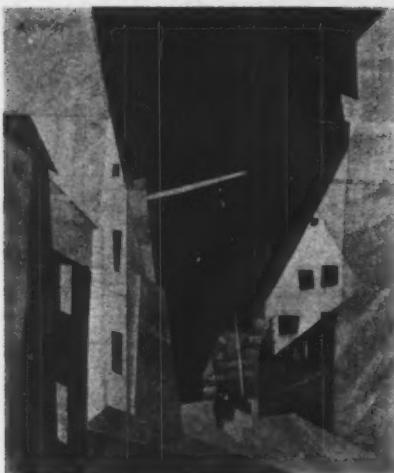
Three paintings designated 1941 introduce a rather intriguing new element: a shaft of sunlight in the form of a triangular or rhomboidian yellow area, which comes in through casement windows to heighten, or silhouette, objects on a table. In the canvas called *Intimacy*, the objects so revealed are a wine decanter and a charged water bottle.

Emilio Pettoruti is visiting this country to study museum methods—their relation to the community and their varied services and programs. The San Francisco Museum is acting as his advisor. Following the close of the National Academy show, the exhibition will continue its tour of North American cities.—M. R.

Promoting Cultural Unity

A British painter and three South American artists were elected honorary associates of the National Institute of Arts and Letters on January 18. The first time that foreign artists have been elected since the organization's inception 50 years ago, the new policy was adopted in a desire to promote cultural unity by recognizing distinguished achievements in the arts of all civilized nations, writer-president Arthur Train announced.

The artists are Augustus John of England; Jose Luis Zorrilla de San Martin, Uruguayan sculptor; and Diego Rivera and Jose Clemente Orozco of Mexico.



Spooks II: LYONEL FEININGER

Feininger Twice

LYONEL FEININGER, artist, is a dealers' pet. He has been fairly constantly on the scene in the last number of years through the efforts of private galleries who find his work irresistible.

We sometimes muse on the rôles of museums vs. the dealers as we see them in action in this city of constant exposition, and it seems that while museums can call their shots by the sheer strength of their position, dealers can, by sticking to the game and persistently repeating their plays, chalk up some winners, too.

Dealers in art call themselves, variously: public servants, merchants, educational institutions, seeing eye dogs, smart businessmen, scouts, devoted protagonists of the arts. Some are one of these, some are another, and some are nearly all of them. Some lose money, some make quite a lot of it. Dealing in art is a field of endeavor in which there are no yardsticks of accomplishment—the financially successful are as apt to fold their tents and steal away as those who exist on devotion alone.

The Museum of Modern Art can put on a strong-armed, mandatory exhibition of the work of any one man it chooses to project, back it up with an insistently written catalogue, and furthermore the public knows that man; his work will be "good" before he paints it. On the other hand, many artists of great effect would go nameless and remain in dim recesses of neglect were it not for dealers and their rooms of free-choice exposition.

In years gone recently by, Mrs. Cornelius J. Sullivan, J. B. Neumann, Dr. Karl Lilienfeld, Carl Nierendorf, and most constantly of all, Buchholz and Willard Galleries, have found place for Lyonel Feininger paintings again and again on their walls. Slowly and solidly they have sown the seeds upon the wind. His work has taken root in America as it has met with conditions of receptiveness congenial to its nature.

In the summer of 1941, the Buchholz and Willard galleries combined forces to show Feininger's work, dividing the show into oils and watercolors. A number of museums around the country learned of his work here and acquired him for their own collections. This

month, the same two galleries come again with a double-header, the breakdown between them being based, this time, on another division: Buchholz shows his latest work, both oils and watercolors; the Willard calls its selections "Fantasies in Feininger" and has plucked out what it describes as "the strong thread of fantasy coming into his work about 1918."

Feininger is 72 years old and has been painting, when he was not playing the violin or the organ, since he was a small boy. Except for many busy years in active service of the arts in Europe, he has led a quiet, almost a retired life. He is not an "arty" person, holds no special brief for his own personal approach, but enjoys all he sees of art for its contributory value to the whole. Though not a successful artist in the way men are who have been taken up widely and written about by the established art scholars of the day, Feininger is nevertheless happy in heart, at peace, and capable of the greatest enthusiasm. Happily, he is able to carry his personality into his paintings.

Feininger records nature—not according to its first appeal (which we may understand was a sentimental one)—but transformed in a manner consistent with good abstract art, wherein the artist extracts the essence of the subject; gives it a life beyond its mortal one.

The only blight in owning a Feininger is the necessity of choosing one out of a lot. So, you may understand, the little dealer comes off ahead of the museums in this case, too. As long as he wishes to hang lots of Feiningers on his walls, he may. Never must he settle for only one of them.—M. R.

Richard Miller

RICHARD E. MILLER, prominent painter and dean of the Provincetown Art Colony, died Jan. 13 in St. Augustine, Fla., where he had gone a week before to spend the winter. He was born in St. Louis 67 years ago, and was best known for his beautifully finished figure paintings in the conservative tradition.

Miller reached the height of his fame during the first two decades of the century, taking numerous prizes both here and in France, where he lived from 1890 to 1918. He first began the study of art at the age of 10, attended the St. Louis School of Fine Arts and then spent two years at the Julian Academy in Paris. In 1901, when he exhibited his first picture in Paris, he was accorded the salon gold medal.

Other awards: medal, St. Louis Exposition, 1904; Temple gold medal, Pennsylvania Academy, 1911; Potter Palmer gold medal and \$1,000, Chicago Art Institute, 1914; gold medal, San Francisco Exhibition, 1915; and gold medal of Allied Artists of America, 1915. The French Government purchased three of his paintings for the Luxembourg and made him a Knight of the Legion of Honor in 1906.

In Provincetown he was a civic leader and a member of the famous Beachcombers Club. He leaves a widow, the former Harriet Adams of Providence, and a sister, Mrs. John Longmeyer of St. Louis.



Self Portrait: ABRAHAM MANIEVICH

Manievich Memorial

FRIENDS of the late Abraham Manievich who died last June have banded together and arranged a memorial exhibition of his colorful canvases at the French Art Galleries (through February 20). A free painter, Manievich made glowing statements on the American Scene, outskirts and little hilly towns of New York State. Working generously in colors as varied as Joseph's coat, this artist wove pictures that carried a tapestry effect in their modelling and intense variety in their tones.

Although his American scenes bespeak Russian ancestry, their merit lies not so much in the scene itself but in the manner in which Manievich expressed himself. We see a dark and brooding *Pittsburgh*, without the smokestack motifs, but as smoky as the city itself. With anthem-like force he also interprets a ruddy view of *Factory District, Moscow*. As a colorist, Manievich reveals his best natural talents in the gracefully flamboyant still lifes. "In surveying these glowing, rhythmic canvases," wrote the late Christian Brinton, "you instinctively realize that they hark back to the Song of Songs, and the solemn sonority of an age-old ritual."

Americans at Lilienfeld

At the Lilienfeld Galleries, a group of paintings by Americans with origins all over, make a stimulating and most unusual show. Such variant talents as Drewes, Mommer, Nordfeldt and Feininger, dominate two rooms which, once the visitor becomes acclimated, are found to have also works by Manfred Schwartz, and two newcomers, Donato of Pennsylvania and a sculptress, Roemhild, whose two painted portraits and a still life are particularly strongly modelled.

Perhaps of first interest is the oil, *Village*, by Lyonel Feininger—partially for its own splendid sake and again for the extraordinary travelled life it has led since it was painted in Germany in 1924. Dominating the group, however, are two large still lifes by B. J. O. Nordfeldt—the best this artist has produced although he has concentrated on still life most of his painting days.

Pousette-Dart

NATHANIEL POUSSETTE-DART is an artist who has written about art, taught art, learned and un-learned it, claims a profound distrust of formulae, trick techniques and isms.

In his show at the Pinocatheca, New York, much translation of all the things Pousette-Dart has seen and admired during a long life in the arts, is apparent. Landscape is his greatest love but it is a translated landscape he gives you. Using colors not found in nature without the assistance of rose-color lenses, he manipulates rock, tree, and earth forms, heightens the modelling and splices the joints of the separate elements in his chosen scene.

Time-Worn and *The Beginning* are down-to-earth landscapes which have been painted and over-painted and heavily outlined until the freshness of nature has been sacrificed for the earth-urge motif he undoubtedly wishes to express.

The artist has other loves besides landscapes and they are Van Gogh and Ryder. These two he declares by titling pictures after them: *Van Gogh Evening* (a verdant field) and *Ryder's Moon* (hanging over a brightly colored landscape).

Fun on a Raft is one of few figure pieces. Big girls and boys romp with the stony-faced disattachment we find on jitter-bugs in action. A pale landscape called *The Hollow* is reminiscent of the Sweden from which the family came. Amusing addition to the show is a watercolor, painted in 1875 by the artist's father, A. E. Pousette, of a loving couple in a row boat—chaperone tactfully gathering water lilies and letting the boat run aground in the reeds.—M. R.

Caroline Clark Marshall

An artist who draws upon the material around her country home in Redding Ridge, Connecticut, for her oil paintings, is showing a group of pictures this month at the Studio Guild on West 57th Street.

Caroline Clark Marshall heads the American Artists Professional League for Connecticut. She paints flowers from her garden and views from her window at various seasons of the year. Among the still lifes the artist set up for conscientious recording, are several with Chinese objects of art or scroll paintings as the focused feature. But frequently she uses entirely homegrown produce—like the *Roses*, or *Dahlias*, in which the secondary object is one of her own landscapes hanging on the wall behind the flowers.

Yellow Barn is a good winter picture; her own Early American home of red brick, painted in intensely green surroundings, will be admired for its honey quality.

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Once Upon a Midnight Dreary: ERNEST W. WATSON

Woodcut Society Issues Poe-Inspired Print

THE WOODCUT SOCIETY announces the distribution of its second 1942 gift to members, a colored wood-engraving, *Once Upon a Midnight Dreary* by Ernest W. Watson. Inspired by a reading of Hervey Allen's biography of Edgar Allan Poe, the picture is a faithful recreation of the poet's home, as well as the mood of *The Raven* from which the title is taken.

In 1844 Poe moved his ailing wife to an old farmhouse located on "a rather conspicuous and rocky knoll" several miles out of the town of New York—in other words to Broadway and 84th Street. There in the decayed colonial structure he wrote the famous poem. At the right of Watson's engraving is a tree, described by Allen as "a weeping willow said to have been taken from a shoot by Napoleon's tomb at St. Helena." Watson's imagination, his somber coloring and lonely gloom make the print a fitting companion to those ever fascinating lines: "Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—."

An excellent example of his well known color prints, Watson's work is produced during peaceful interludes in his busy life. Publisher in the firm of Watson-Guptil publications, he is also

co-editor of the *American Artist* magazine.

The Woodcut Society, which was organized in 1932 by Alfred Fowler to stimulate interest in that medium, urges members to purchase previous society publications with war bonds and stamps. The full maturity value of the bonds will be honored and none will be cashed before that time. Director Fowler, now Captain Fowler of the Army Air Corps, retains his leadership of the society. Prospective members should write Mrs. Fowler, c/o Torch Press, Cedar Rapids, Iowa.

J. K. R.

Arms Talks to "Collectors"

At the next "open house" reception for Collectors of American Art, John Taylor Arms, a member for 5 years, will talk about prints. February 7, Sunday afternoon, from 5 to 7 is the date. Herbert B. Tschudy was elected president for the current year at the last meeting of the Board. At Christmas, each member of Collectors received a painting, a print, or a piece of sculpture. Inquiries concerning membership in this organization (revived in 1938 on the pattern of the American Art-Union, which existed from 1838 to 1853) may be addressed to Collectors of American Art, Inc., 106 E. 57th Street, N. Y. C.

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EDWARD BRUCE

Ned Bruce Passes

THE DEATH of Edward Bruce, noted artist and chief of the Government's Section of Fine Arts, on Jan. 27, creates a deep void in the world of contemporary American art. Mr. Bruce, aged 63, died after a brief illness at Hollywood, Fla., while on vacation from his Washington duties.

Kind, wise and filled with vast generosity, Ned Bruce was always willing to side track his own artistic ambitions to give his time and energy to help his fellow artists along the road to recognition. Perhaps more than any other, Bruce was responsible for the President becoming interested in the program of public support of the arts. In the midst of the depression, he saw the artist as the real "forgotten man," and had the ability to do something concrete about it. The result of Bruce's leadership (joined with George Biddle's) was the Section of Fine Arts, incorporated under the Treasury Department to commission professional art for public buildings.

The Section is not to be confused with the W.P.A. Federal Art Project. Artists were selected, through honest, anonymous competitions, solely on the basis of ability, not relief. Through it hundreds of murals and sculptures by our best artists went into post offices, court houses, schools and hospitals across the nation. Before Bruce, the awarding of federal art commissions was run pretty much as a gentleman's club, with what you know counting for less than whom you know. Bruce broke this *noblesse oblige* system and threw open the gates of opportunity to every artist.

Bruce forsook a successful law career at the age of 44 to become an equally successful landscape painter, a member of the National Academy and a consistent prize winner. He was born in Dover Plains, N.Y., the son of the late Rev. James M. Bruce and Mrs. Mary Bright Bruce. He graduated from Columbia in 1901 and received his law degree three years later. After practicing in New York and later in Manila, Bruce became connected with commercial interests in China and the South Seas. He was a consistent lobbyist for the Philippine Independence Bill, and in 1933 attended the London Economic Conference as a silver expert.

At the height of his business success,

Ned Bruce continued to dabble with his boyhood hobby of painting. In 1923, he began painting seriously, spending the next six years in Italy with his wife, the former Margaret Snow. Returning to California, he continued his landscape work. When in 1929 he first exhibited in New York, he won immediate approval for his sound construction, simplicity of form and strength of lighting. That year one of his pictures was bought by the Luxembourg in Paris. Among his awards was a Carnegie prize and the Friedsam Medal of the Architectural League. Harvard awarded him a Doctor of Arts degree in 1938.

Through good health and bad (he had been maimed by a stroke several years before his death), Bruce labored for the general good of art and the artist. Unfortunately, he did not live to see his fondest dream realized—the establishment of a Smithsonian Gallery of Contemporary American Art to act as a Luxembourg to our Louvre, the National Gallery in Washington.

Ned Bruce's kind is hard to find. He will be sorely missed in the difficult years ahead.

P. B., JR.

Whitney Museum Dies

[Continued from page 5]

antedated the Museum) to the number of 2,000 works of art bought from living American artists.

This rich plum falls now to the Metropolitan who announces that its acceptance of the Whitney art falls in line with its "policy" of developing a center of American art within the Museum. Actually, the newer museum is better known among artists throughout the country than the older and wealthier. Headlines in the art press over the last 10 years probably run five-to-one in favor of Whitney activities—the Metropolitan being far less given to "activities" as such, and most of its news of definitely less interest to producing artists. This is a challenge to the Metropolitan. Can it support a live and kicking child and let it kick in the manner to which it is accustomed? Will the spirit of collecting living art be carried on as it was begun by Mrs. Whitney?

There is to be a Whitney Wing, a new structure, attached to the main body of the Met and there, the Whitney collection will be installed when, eventually, the War over, such post-war building is realized. Meanwhile, a partial eclipse comes over the scene and in the interim, many adjustments will be made. Artists fear the intimate touch is certain to be lost; the close contact, informality of dealer-artist teas and cocktail hours, gone forever. Whether it will develop that being represented in the Whitney Wing is anything like being cuddled under the Whitney wing, is yet to be seen.

The staff of the Whitney, of which Mrs. Juliana Force is Director, will use the better part of the present year to make a new documentation of the collection of 2,000 pieces; to write a new charter; examine the condition of each painting; establish dates and data for the publication of an all-inclusive catalog.

The size of this program, a large order for a small staff, is given as a reason for closing the doors of the 8th

The Art Digest

Street museum at once. When the paintings, sculpture, drawings and prints, completely catalogued, are turned over to the Metropolitan a year hence, Mrs. Force will act as Advisory Director to the trustees of the Whitney Wing. The trustees will function as advisors in matters pertaining to the purchase and exhibition of the paintings in the American collection of the Metropolitan.

Lloyd Goodrich and Hermon More will be curators, the entire project coming under the directorship of Francis Henry Taylor, Director of the Metropolitan. C. V. Whitney, a trustee of the Whitney, will serve on the Board of the Metropolitan proper; Mrs. Miller will bow out.

Bride Whitney Museum comes to this marriage well dowried. No orphan Annie fetched in out of the storm, the young heiress has in her own right \$2,500,000 left in trust by Mrs. H. P. Whitney on her death last April.

Contrary to muddled statements made to the press, this principal is not to be at the disposal of the Metropolitan for its building program. The estate is not yet settled and when it is, only the income from the fund may be used—and that for the maintenance of the Whitney collection and its activities, as is the scheme of operation now.

The president of the Metropolitan has announced that the next "Whitney Annual" will be held at the Met in April, 1944. Ordinarily, the next annual would have come in November. The April date is to be adhered to no matter the condition of the building program which is not likely to be even in progress at that time—since it is set for after the War.

Early in January, the Metropolitan (see last issue of the Digest) announced that an architectural program, drawn up by the Board for the alteration and improvement of the museum buildings, had been approved by the City Council who gave the scheme not only its blessings but \$40,000 towards the perfection of the plans.

This is indeed the Metropolitan's big year. Along with this staggering announcement, Francis Taylor attached other news of prosperous conditions surrounding the silver-spoon child: From the estate of Henry R. Towne, the museum received securities of the approximate value of \$750,000 and under the will of Harriet M. Arnold the museum will receive more than \$2,000,000 during the coming months.

"It is safe to say," writes Mr. Taylor, "that the decisions which will be arrived at by the trustees in the year 1943 will be among the most important that have come before the Board at any time."

We're waiting for the other shoe to drop.—M. R.

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BRIGGS DYER

Dyer in New York

A CAREFREE young man with the paint brush is Briggs Dyer, 31-year-old Chicago artist now with the Air Force in Waco, Texas, who is having his first New York exhibition at the Contemporary Arts. Dyer, whose zestful pictures have been claiming public attention of late, expresses himself in a vigorous style in rich and weighty tones. The subject can be a sordid corner of a Southern town, the red brick houses of Chicago or the near-tropical atmosphere of New Orleans, but with Dyer it is not the American subject matter but the mood and dramatic quality of the scene.

Ever alert and unmistakably individual, this young artist paints as though he were thoroughly excited over his chosen theme. So briskly recorded are these compositions they seem to end with an exclamation point. This spontaneity is teamed with powerful brush work and unusual light effects, as in *Rain Over Illinois*, the murky *Street in Galena* and *Red Bricks, Chicago*.

Dyer, an art instructor at the Chicago Art Institute before enlistment, gives a cross-section of the mid-country. In the current show may be seen a fruit store in Ann Arbor, a garage in Dexter, the environs of a navy pier, as well as afternoon in Pecatonica and a study of Mr. C. C. Weber of Dubuque. But no matter the locale or the subject Briggs Dyer remains, unquestionably, Briggs Dyer.—H. B.

And Still They Come

When the trustees of the Newark (N. J.) Museum met January 26 for their 34th annual meeting, they learned from Franklin Conklin, Jr., vice-president of the board, that more than 114,000 people visited the Newark Museum in 1942, an increase of 11% over the previous year. This, in spite of much less gasoline and very much fewer seats on busses.

Mr. Conklin said that another 22,000 must be added to that total for visitors to exhibits held in the Newark Library and its branches.

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VENDOME ART GALLERIES 23 WEST 56TH

FIFTY-SEVENTH STREET IN REVIEW

BY HELEN BOSWELL

THERE WAS one preview I regretted not being able to attend and that was the Sunday eggnog party at Durand-Ruel's when some of the best minds in the art world gathered to pay homage and bow their discriminate heads before the smackable posteriors of the newly unearthed *Nymphs and Satyr*, the Bouguereau bar-masterpiece, epitome of the best and the worst in Salon art. Extravagant compliments were passed around with the eggnoxs, but few of the connoisseurs really cared to be quoted! "Nervous snickers interlarded wide-eyed admiration, in the sumptuous red-velvet setting," was the way Edward Alden Jewell described the public reception of this period piece.

With the best authorities on modern art giving appreciative clucks over this tinted tallow tale of cavorting nymphs, one begins to wonder where this war year will end. If the exponents of modernism can become as excited over this sea of divine flesh detailed in such life-like perfection by Bouguereau (scorned so by the aesthetes of the 1920's), as they can over a double-shift Picasso face or a Braque melon, then the art horizon in these uncertain days must indeed be a case of the twain not only meeting, but overlapping.

The tempo of art shows has been accelerated. Stuart Davis opens his first exhibition in many years with a "jam session" at the Downtown Gallery—boogie-woogie music combined with abstract art. Saul Schary, in his one-man show at the Perls Gallery, is living up to the promise he made several years ago. It still remains whether Marsden Hartley will top his sensational success at the Macbeth Gallery last year, with a follow-up show at the Rosenberg Gallery this February. Painting sailors are much in evidence. Wildenstein presents "Down the River Seine," while Doris Rosenthal is scheduled to open an exhibition of her latest work at the Midtown Gallery from Feb. 8 to 30.

With the Merchant Marine

First hand reporting of the war at sea by George Franklin Heuston makes an exciting event at the Eggleston Galleries (until February 6). These watercolors, done while Heuston was an oiler on a United States merchant ship, are actual scenes of life on the briny deep during wartime. Torpedoed three times, this young artist made the most of experiences and the works on view take in the high points of his war career.

Heuston, now commissioned an Ensign, made quick sketches on the spot, drawing the boiler room before it blew up, and depicting himself and his comrades adrift at sea after the disaster. *The Third Day*, autographed on the painted sail by his six companions, is a remembered impression of an eight day travail when the shipwrecked men were subsisting on shredded coconut and raisins. These actual documents of the high seas also take in a *Convoy*, treated in dim tones, and *Coming Alongside*.

Various ports are also reviewed, best of these being the sparkling Trinidad street scenes. Other commendable works are *My Father Painting* (Heus-

ton is the son of an artist) and *Captured Tanks*, which shows to good advantage his ability to record detail without losing his freedom of touch.

O'Higgins of Mexico

If Pablo O'Higgins is of Irish descent, there is little to designate his heritage in his work, on view at the Associated American Artists until February 15. His work is so thoroughly Mexican and he has become so much a part of Mexico that he has even adopted the name Pablo in place of the original Paul that went along with O'Higgins back in his California days.

Since O'Higgins is essentially a mural artist it probably isn't fair to judge his exhibited easel paintings too harshly, but still there should be some power and drive left over, something to show the original talent of the artist. As it is, these canvases, developed in broad patterns and primitively simple designs, are rather crude and hastily assembled. There are the stock Mexican patterns of workmen in oversized shirts and large hats, hooded women in oversized skirts, painted in fresco tones. Except for the more successful *Peasant Women* and the study of workmen playing cards, this is slightly immature work with neither originality nor deep emotional content to save its unsubstantiality.

Group at Vendome

Novel is the word for Joseph Buzzelli's array of seven self-portraits which add a lively note to the five-man display current at the Vendome Galleries through February 15. Director Buzzelli has portrayed himself in a variety of moods and different techniques. He is seen in a sportive mood, as a thoughtful young man, then with a touch of the Count of Monte Cristo, and as a bearded prophet (the whiskers being painted on an otherwise cleanly shaved chin).

A distinctive talent is found in the work of fellow-exhibitor Lucy Kliban,

Self Portrait No. 29: JOSEPH BUZZELLI
At Vendome to Feb. 15



The Art Digest



Dawn: SALLY McWHINNEY
At Wakefield to Feb. 6

who has a subtle color sense as well as a buoyant touch, as revealed in the effortless *Dancing Trees* and *White House*. Swirling patterns are used by Arthur Sudler in *Across the Narrows* and *Brooklyn Still Life*, both of which show the artist employing the lessons of abstract art to good advantage. Howard Clancy is well represented by the frothy *Spring at Maggiore*, while more in the primitive vein are the brightly colored studies by Maud Bonade La Charme.

Rural Subjects by Fisher

William Fisher takes you straight outdoors with his selection of farm subjects and wayside streams at the Eighth Street Gallery. It might be said that Fisher glorifies the American barn yard, forming airy compositions around rural settings and imparting pleasant realism to scenes made popular by Hoosier poets. There is a sturdy homespun quality to these country settings recorded in early spring, the first flush of fall or amid winter snows. A shifting play of sunlight distinguishes *Barn in Spring*. Other notable examples are *Winter Brook* and *Old Saw Mill*. Fisher, above all things, knows how to compose a picture.

Three Artists at Wakefield

Varied indeed is the current show at the Wakefield Gallery, where the quaint art of Eilshemius takes its place alongside the sophisticated drawings of Etienne Ret and the forceful lithographs of Sally McWhinney (until February 6). An impromptu note is sounded in the hastily sketched figure drawings by Etienne (he has dropped the Ret), so that much depends upon quick action and an impulsive and nervously vital black brush line outlining these nude or classically draped figures. Eilshemius is seen at his whimsical best in small drawings, also spontaneously done, but elaborately embellished with pen and ink frames within the frame.

Of a more emphatic nature are the broadly handled lithographs by Sally

McWhinney, who makes strong black-and-white comments on the passing scene. Humanitarian in character, these studies have a painter's touch. Especially effective are *Downtown, New York*, *Sweet Potato Man* and *Dawn*.

Debut at Bonestell

The first New York exhibition by Trude Schmid-Waechner at the Bonestell Gallery (until February 13) shows the artist to be more of a portrait painter than a landscapist. Although there are a number of landscapes on view, it is evident that Miss Schmid-Waechner's first interest is with people, as revealed in the introspective head of architect Josef Frank and the forceful study of Angelica Balabanoff. The landscapes that take in Paris, Dalmatia and the Henry Hudson Bridge are apt to wobble a little in their construction. More fortunate is *Dead Trees*, with its firmer patterns and pleasantly glowing color.

Views of Virginia

The third exhibition by Frances Ferry at the Artists' Gallery (until February 8) takes in unpretentious Virginia landscapes, developed in pallid tapestry patterns with gentle greens scattered subtly through her arrangements of villages and waysides. These modest views, mostly from the little town of Hume, where the artist has settled down to the Virginia way of living, are much in contrast to the more colorful gouaches of Portugal shown by Miss Ferry last year. After six years abroad, this Western-born painter has returned to native shores and is now concerned with the landscape possibilities of the Southland.

Winnifred Lansing, Sculptor

Winnifred Lansing, young Zorach-trained sculptor, is making her first New York appearance at the American British Art Center until February 15. Born in Rochester, Miss Lansing's first important commission in her native city was for a monumental stone *Fawn and Goat* which has been placed in the Monroe Public Library.

Sensitive yet strong, the 20 pieces on view reveal a distinct talent. Tra-

Dr. Josef Frank: TRUDE SCHMIDL-WAEHNER. At Bonestell to Feb. 13



[Please turn to page 27]



Inasmuch: WINNIFRED LANSING. At American British Art Center to Feb. 15

ditional craftsmanship is successfully combined with controlled emotional content and alert vision. Miss Lansing's choice of subject matter is individual and selective. Emphasis is placed on the fresh tenderness of early childhood and many of the heads, as well as the drawings, are devoted to the sculptor's interpretation of young children, best of these being the mahogany likeness of Jane Macleod and the charming trio of heads called *Inasmuch*. The bust of Zadkine, one of the best examples of Miss Lansing's portraiture, is an important contribution to the show, as are the faun-like *Young Poet* and the large classically rendered *Portrait*.

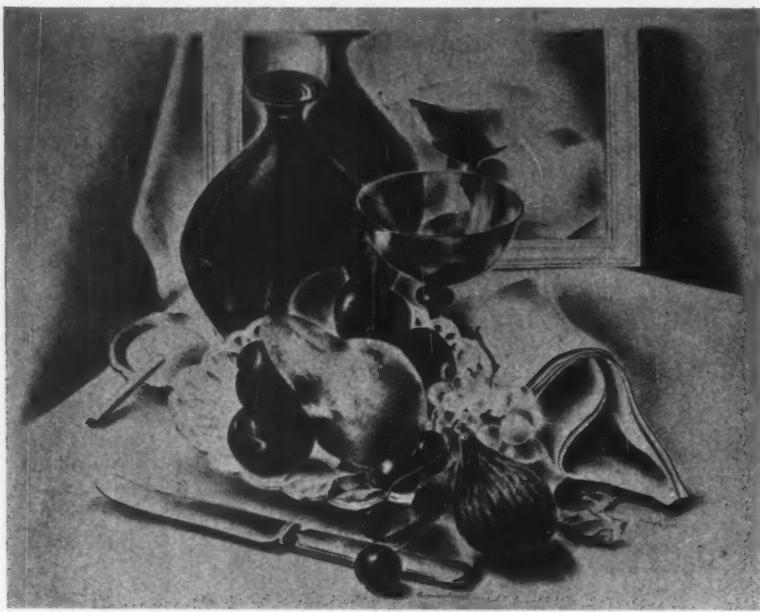
Views of the North Country

Quietly decorative are the watercolors of Raymond Hill, artist from the State of Washington who is exhibiting landscapes of the North Country at the Morton Galleries through February 15. Hill takes his motifs from driftwood, unusual rock formations, jutting hills. Permeating these conservatively treated landscapes, developed in a variety of gentle grays, muted blues and browns, is the clear and cold atmosphere of the North. This is especially evident in *Driftwood Silhouette* and the subtly diffused *James Island*, which has an Isle of the Dead air about it. In a warmer manner are the *Suntanned Hills* and the unusually designed *Sage Brush*.

Lee Jackson at Babcock's

A sprightly show is the collection of gouaches and drawings by Lee Jackson on view at the Babcock Galleries until February 13. Like a follower of veteran Everett Shinn, young Jackson does quick action studies of musical acts and circus scenes, simply treated against dark backgrounds, but managed with verve and almost twinkling rhythms as figures flash back and

THE PRINT MAKERS: OLD AND NEW



Summer Lunch: MINNETTA GOOD

Philadelphia Holds Lithography Annual

THE PRINT CLUB of Philadelphia, in its 15th Annual exhibition of American lithography, made the following awards from the 207 assembled prints in their January-February exhibition:

To Minetta Good of Manasquan, N. J., the Mary S. Collins Prize of \$75 for her still life, *Summer Lunch*. Honorable Mentions went to Federico Castellon of Brooklyn for *Road to Arizona*, to Francis Chapin of Chicago for *Christmas Print* and to Wanda Gag of Milford, N. J., for *Stairway at Macy's*.

The jury, composed of Elizabeth Mongan, Dr. Leicester B. Holland, Stow Wengenroth, Margaretta Hinchman and Carl Zigrosser, termed this one of the best lithography shows the Print Club has presented in years. As selected and hung, the exhibits make a brilliant and cheerful exhibition. We reproduce Miss

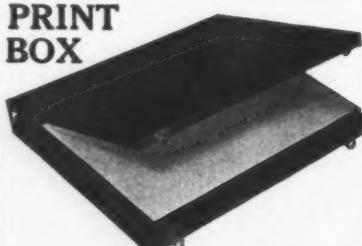
Good's fruit and objects arrangement in all its pristine purity.

C. J. Bonte, writing for the Philadelphia *Inquirer*, described the Spanish-born Castellon's lithograph *Arizona Road* as a "thoroughly realistic study of the country in that part of the world." Chapin's print is "a snowy evening along a street of old-fashioned city houses." Wanda Gag's print, he liked for "the characteristic manner of this artist."

Other exhibits, among the 112 artists from 21 states who sent prints to the show, which particularly attracted Mr. Bonte, were a lithograph by Cynthia Iliff "always a favorite at these displays"; Cooper N. Lansing's *Two A.M.*, an unusual subject of fire fighters attacking a blazing roof; E. Sophonisba Hergesheimer's *Along the California Coast*; Alfred Bendiner's comic *The Common Cold* and his serious portrait, *Maestro*, showing Rachmaninoff.

A Pennsylvania landscape by Walter Emerson Baum called *River Town* drew real praise from the *Inquirer's* reviewer. Benton Spruance's portrait of Zigrosser, Max Kahn with a study of a girl, Eleanor Coen's Mexican subject, and Saul Raskin's religious interpretation were also particularly mentioned.

PRINT BOX



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Alden Galleries
615 Wyandotte St.
Kansas City, Mo.

Rouault Aquatints

The Kleemann Galleries in New York are offering this week a group of original color aquatints by Georges Rouault, removed from the book, *Passion* by André Suares. They have been mounted and framed attractively and are offered at a price range of \$50 to \$100. In contrast to these spiritually expressive, stained glass-colored prints, are hung a group of very direct American drawings.

Artists Gropper, Sloan, Grosz, Corbino, Marsh, and Orr were picked for this end of the show and from their studios were selected the most immediately effective of their drawings—for they are offered as "pictures" to be hung on the wall. Of particular timeliness, are William Gropper's two war drawings and one of those *Politicians* he treats so badly and so well.

Keppel to Washington

David Keppel, prominent print authority of the firm of Harlow, Keppel & Co., will go to Washington, D. C. as curator of prints at the National Gallery. The print firm will return to the name of Arthur H. Harlow & Co., Inc. as it was before Mr. Keppel joined forces with them a few years back.

Arthur Harlow has moved his gallery from 670 Fifth Avenue to 42 East 57th Street where he continues to deal in rare etchings and engravings; early American historical and town views.

Carnegie Gets 35 Prints

Through the Leisser Art Fund, set up under the wills of Martin B. Leisser, Pittsburgh artist, and his brother, Charles H. Leisser, the Carnegie Institute has received, for its permanent collection, 35 modern American prints—all but two of them the work of living artists. Last year, the fund provided for the gift of 19 prints.

Returning the compliment, Carnegie Institute will set up, later this year, a show of prints as a special commemoration to the memory of the Leisser brothers who have been such constant friends to art in Pittsburgh.

McDonald Gallery to Close

Due to the death of M. A. McDonald and the fact that his son Robert is in the Army, the M. A. McDonald Gallery, 665 Fifth Avenue, New York, will close for the duration as of Jan. 30. All communications after that date should be addressed to the estate of M. A. McDonald, 123 East 53rd St.

ONCE UPON A MIDNIGHT DREARY A COLOR WOODCUT BY ERNEST WATSON

is The Woodcut Society's twenty-second gift print. It is an inspired and colorful rendition of the ancient dwelling where Poe wrote "The Raven" in 1844.

Members of the Society receive two original, signed woodcuts each year, at no cost beyond the annual dues of \$10.00. Write for full details concerning available memberships and ask for our Catalogue Raisonné—sent free on request.

THE WOODCUT SOCIETY

ALFRED FOWLER, Director

Address (for the duration) c/o The Torch Press, Cedar Rapids, Iowa

IMMEASURABLE ego and sheer insanity are the only two phrases to describe completely the self announced master of surrealistic painting, and now author of a book—Salvador Dali. This writing recalls the Bonwit-Teller incident when the said master came through a window to exhibit his distaste for someone changing one of his gruesome designs and thereby drew a crowd; this is a book thrown through another window to attract attention again.

When reading this schizophrenic account of self, one looks for an answer to Dalian art—perhaps the autobiography will disclose a clue to this thus far unfathomable art, but no! Dali chooses to speak with adolescent mentality of his desires and dislikes, and recounts a few questionable situations of his early youth when to amuse himself he bashed in his sister's head, and again, exhibited his adoration for his nurse by scratching her face with a pin. There are many such gory incidents, and if you enjoy details of a seemingly sensationalistic life created for public consumption, then this book is worth its weight in butter for you.

As for the book providing a solution to the many queries one has about surrealism, the source of supply has nothing to say except where this reviewer came upon the following description: "The Dalian philosophy of painting, that is to say the sudden materialization of a suggested image, the all powerful fetishistic coporeality of virtual phantom which are thereby endowed with all the attributes belonging to tangible objects"—clear isn't it?

The character Dali tries to portray is furnished with such descriptive words as "pathological," "paranoid," "neurotic," "narcissistic," "megalomania" and "obscene." Needless to say, the reader will not accept this proposed fantastic representative of a man, for underneath all his written camouflage is the very clever artist who realizes the weakness people have for back stage gossip or courtyard persiflage and creates a bigger gossip-feeding vehicle than any keyhole seeker would dream of. This book which divulges all that occurs behind the closed curtain of life with no holds barred exposes an inconceivable life fit for a mental institution.

I see no note of genius in Dali's book, although the Freudian scholars will jump with glee at this unthought of opportunity to examine the surrealist's mental viscera and how it operates.

The translator of Dali's book, Haakon M. Chevalier, fully expresses the character of the book in his footnote when he says: "Mr. Dali's manuscript, as to handwriting, spelling, syntax, is probably one of the most fantastically indecipherable documents ever to have come from the pen of a person having a real feeling for the value and weight of words, for verbal images, for style. The manuscript is written on yellow foolscap in a well nigh illegible handwriting, almost without punctuation, without paragraphing in a deliriously

*THE SECRET LIFE OF SALVADOR DALI. By Salvador Dali, translated by Haakon M. Chevalier. New York: Dial Press. 400 pp. of text & illustrations. \$6.00.

**SOUTHERN HARVEST. By Clare Leighton. New York: The Macmillan Company. 157 pp. of text & engravings. \$3.50.

Books

Sol A. Davidson

fanciful spelling that would bring beads of perspiration to a lexicographer's brow. Gala (wife of Dali) is the only one who does not get lost in the labyrinthian chaos of this manuscript."

Not to discredit Dali's sensitivity to nuances of words and verbal images, the style does not sufficiently contribute to the contents of this unimportant life to make it a worthwhile book—except as prescribed light reading. Your reviewer anticipates a monograph on the artist in the future, when a biographer will reveal the true Dali and end this period of exhibitionism in this no longer secret life of Dali.

Have You Read—

KOUROI. By Gisela M. A. Richter. New York: Oxford University Press; 428 pp. 208 photographs; \$15.00.

An abundantly illustrated document on the archaic sculpture of Greece fully discussed with sources and material by an eminent scholar. This book supplies a great deal of the information known today of that period of dynamic sculpture which, nevertheless, requires further investigation. A manuscript that should be in the scholar's library.

FAIR IS OUR LAND. Edited by Samuel Chamberlain. New York: Hastings House; 252 pp.; profusely illustrated; \$5.

More than 375 etchings, prints and photographs by 80 eminent artists here capture the inner, as well as the outer, spirit and meaning of the America we are fighting for. A dramatic and meaningful portrait of the nation complements Chamberlain's earlier *This Realm, This England and France Will Live Again*.

DECORATIVE ART. Edited by C. G. Holme. New York: Studio Publications; 128 pp.; profusely illustrated; \$3.50 (paper covers), \$4.50 (cloth).

The 37th Studio annual covering the decorative arts and private-home architecture. The year is reviewed and outstanding designs are reproduced and described. All special branches of interior architecture are covered. The book is a stimulating source of decoration ideas, and should prove of as much use to the professional designer as to the lay householder with a decoration problem.



CLARE LEIGHTON

THERE HAVE BEEN many accounts of the South to express a social philosophy, race, agriculture and politics, but rarely are we presented with a book written and illustrated by an author-artist who has no axe to grind, and who seeks out the romance of the South to paint a most beautiful picture. All this was accomplished by Clare Leighton, eminent illustrator and author, in the new book *Southern Harvest*.**

Clare Leighton is an English woman, now in the United States, who has made her imprint upon engraving tradition by having her work purchased by the British Museum, Victoria and Albert Museum, National Gallery of Canada, and important museums in Boston, Baltimore, Chicago, New York, etc., and also won first prize in the International Engraving Exhibition at the Art Institute of Chicago in 1930. Other important accomplishments are authorship of the books, *Country Matters*, *Four Hedges*, and *Sometime-Never*, together with illustrations in many best sellers.

It is indeed a major contribution to the narrative of a book when the author can illustrate her own material and inject pictorial expression into the drama and warmth of a scene. This is the ideal combination that is realized in Miss Leighton's depiction of the character and scenery of the South.

Southern Harvest is highly recommended, both for the narrative of the South told in a readable manner and the excellent engravings which comprise a very enjoyable document.

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PART TWO

*Public Auction Sale
February 10 and 11 at 2*

ILLUSTRATED CATALOGUE 50c



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The drawings include works by DAUMIER, CORREGGIO, GOYA, JORDAENS, MORNALD, and other well-known artists.

*Public Auction Sale
February 12 and 13 at 2*

ILLUSTRATED CATALOGUE 50c



Late Gothic Carved Polychrome Group;
Spanish, 16th Century. In Schnittjer Sale

Parke-Bernet Sales

VARIETY is again the keynote of Parke-Bernet's auction sales where paintings, furniture, silver and decorations from six important collections will be dispersed this fortnight. Small items for the curio collector will be sold on February 5 and 6, when the galleries place on sale the collection of Brown & Condon, consisting of carved ivories, miniatures, antique locks and armor, as well as English and French furniture. A similar sale takes place on February 6, with English and French furniture again assuming prominence, coupled with Georgian silver and Gothic and Renaissance objects of art from the collection of Mrs. Kermit Roosevelt.

The 18th century Italian and French furniture, removed from Mrs. Heidsieck's Tuxedo Park residence, provides many valuable items for auction addicts on February 12 and 13. Notable in the group are a Louis XV palissandre kingwood writing cabinet with lacquer panels; a carved walnut armoire; a Louis XV gilded serpentine front commode and an acajou *bureau à cylindre*. For lovers of fine silver there are an important Tiffany wrought silver table garniture, a George II massive silver tray by William Cripps of London, 1743, and other choice objects. Included in the collection of drawings are works by such masters as Daumier, Rodin, Barye, Delacroix and numerous 17th century Italian artists, together with watercolors by Jacob Jordaens.

Part II of the Schnittjer sale on February 10 and 11 which is simultaneous with the company's removal from their premises at 5 East 59th Street, N. Y. C., is an art lover's delight. Composed primarily of paintings, it includes artists from nearly all schools. Outstanding canvases are Van Dyck's *Karel van Mallery*, Boudin's *Saint Valery sur Somme*, van Mieris's *Sportsman at a Window*, and Mainardi and Bottega's charming study *Virgin and Child*. Also included in the Italian group is a *Holy Family* by the "faultless" painter celebrated in Robert Browning's famous poem, Andrea del

Sarto. Among the Dutch school Horst's *Elijah*, depicting the aged prophet, is of unusual interest. Other canvases include works by Carracci, Amorosi, Ziem, Harpignies, Gerome, Noel Coypel, Pierre Mignard and others. The American school is represented by Bellow's famous lithograph *A Stag at Sharkey's*, Childe Hassam's *After Church* and works by Thomas Moran and George Inness.

Among the American and European bronzes are *La Parque et la Convalescente* by Rodin; *Race Horse*, Isidore Jules Bonheur; *Jaguar Devouring a Hare*, Barye and *Race Horse with Jockey Up*, Pierre-Jules Mene.

Concluding the busy fortnight on February 16, 17 and 18 is the sale of Part III of the Norian Collection, offering devotees of Near Eastern art a wealth of jewelry, Oriental rugs and decorations, and Chinese semi-precious stones and porcelains.

Auction Calendar

February 2, Tuesday morning, Parke-Bernet Galleries; from furnishings of the Court House Club; 17th and 18th century English furniture; decorations; pewter and copper objects. On exhibition from Feb. 1.

February 4 and 5, Thursday and Friday afternoons, Parke-Bernet Galleries; Brown, Condon, et al; carved ivories; miniatures; armor; paintings; English and French furniture; rugs. Now on exhibition.

February 6, Saturday afternoon, Parke-Bernet Galleries; Roosevelt, Drury, et al; English and French furniture; Georgian silver; fine reproductions; Gothic and Renaissance objets d'art. Now on exhibition.

February 10 and 11, Wednesday and Thursday afternoons, Parke-Bernet Galleries; from Schnittjer & Son; paintings; arms and armor, Gothic and Renaissance sculpture; bronzes. Tapestries and decorative objects. On exhibition from Feb. 6.

February 12 and 13, Friday and Saturday afternoons, Parke-Bernet Galleries; from Heidsieck collection; fine Aubusson rugs; French and English china and porcelains. Drawings, Italian and French 18th century furniture; silver. On exhibition from Feb. 6.

February 16, 17, 18, 19, Tuesday, Wednesday, Thursday and Friday afternoons, Parke-Bernet Galleries, Noorian collection: Near Eastern art and jewelry. Chinese semi-precious minerals and porcelains. Textiles, rugs. On exhibition from Feb. 12.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

Brueghel, the Younger: <i>Kermesse</i> (P-B, Schnittjer) L. J. Marion, art.	\$ 850
Corot: <i>Souvenir des Bords de la Seine</i> (P-B, Schnittjer) John Levy Galleries	2,100
Daumier: <i>The Escape</i> (P-B, Schnittjer) M. V. Horgan, Art.	5,100
Van Dyck: <i>Edvard Sutton</i> (P-B, Schnittjer)	1,300
Lely: <i>Frances, Countess of Coningsby and Lady Katherine Jones</i> (P-B, Schnittjer) Jacques Helft & Co.	1,800
Dou: <i>Portrait of Rembrandt's Father</i> (P-B, Schnittjer)	1,500
Di Blecc: <i>Madonna and Child with SS. Michael and Blaise</i> (P-B, Schnittjer) Plaza Antique Shop	1,250
Zaganelli: <i>Madonna with S. Rock and S. Sebastian</i> (P-B, Schnittjer) Raymond J. Kane	1,800
School of Antwerp: <i>Madonna of the Rosary with Donors and Saints</i> (P-B, Schnittjer) Julius Weitzner	1,900
Stevens: <i>Sarah Bernhardt as Fedora</i> (P-B, Schnittjer) Jacques Helft & Co.	2,100
Montpezat: <i>Carriage Scenes</i> (2) (P-B, Schnittjer) Jacques Helft & Co.	1,050
School of Claude Gillet: <i>Festival Scenes</i> (2) (P-B, Schnittjer) Jacques Helft & Co.	1,000
von Brant: <i>Cossacks Guarding Prisoners of War</i> (P-B, Schnittjer)	925

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rt Digest

Kende Auctions

THE JAY GOULD branch of Gimbel Brothers auction activities, under the direction of Kende Galleries, keeps up a lively pace with one auction following close upon the heels of another, in the old mansion on Fifth Avenue.

For the first week of February, English and French furniture, Georgian silver and Sheffield plate, English and Continental decorative and table porcelains, objects of art, Oriental rugs and 17th century Flemish and Brussels tapestries, have been gathered from the estates of four or more collectors and will be sold Friday and Saturday, Feb. 5 and 6, at 2 p. m. each day. Mrs. Olivia Devreaux, Mrs. Joseph Joffe of New York, the estate of A. C. Morse and other sources have been drawn upon for this wide range of furniture and decorations.

Among the furniture, is a marquetry and tulip wood Louis 16 poudreuse; a Georgian mahogany secretary; a set of mahogany dining chairs also of the Georgian period. Among the porcelains, a Royal Worcester dinner service has been decorated with Chinese landscapes and fired in a powder blue taken, also from the Chinese taste. A Minton dinner service, Darby vases circa 1800, Meissen decorative pieces of 18th century make, a Leeds coffee pot, circa 1790, a Ridgeway dessert service of about the same date, and a pair of Chelsea cupids which the auction house has placed as made in 1780, are other objects of special worth and interest.

From the Imperial porcelain factory which functioned during the reign of Emperor Paul, son of Catherine the Great of Russia, are a pair of porcelain oval baskets and a pair of matching jardinières. They are decorated with Italian scenes, a result of an enthusiasm for that country's wonders brought to the porcelain works by the Emperor on his return, 1795, from an extensive travel through Italy.

These unusual items, along with many more of comparable value, will be on exhibition at the Gould Mansion from Feb. 2 until date of sale. Sales will be conducted by A. N. Bade and L. A. Craco.

National Gallery National Posters

The war posters, shown at the Museum of Modern Art in November, a selection from the 2,224 submitted by artists from all over the country in response to the competition launched by Artists for Victory, Inc., the Council for Democracy and the Museum of Modern Art, went on view at Washington's National Gallery January 17 to remain for one month.

To the selection has been added 100 other posters not included in the New York showing. These additions were made by Irwin D. Hoffman, with the human appeal angle in mind—something which the jury largely eliminated.

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Competitions

SCHOLARSHIPS FOR COLLEGE OF NEW ROCHELLE. Open to Catholic girls in the upper fifth of their high school classes. Proprietary and Paint Scholarship of \$1,200 and Art Scholarship of \$800. Competitive examination Feb. 27. For application blanks and further information write Office of the Dean, College of New Rochelle, New Rochelle, N. Y.

AMERICANS DRIVE TO VICTORY DRAWING CONTEST. Open to artists and students under 21. Media: pen & ink drawings. Prizes of War Bonds & Stamps. Also scholarships for students. Classes Apr. 1. For information write Louis Melind Co., 362 W. Chicago Ave., Chicago, Ill.

SCHOLASTIC AWARDS. Open to students in 7-12 grades in Canada, U. S. and possessions. Media: all. Prizes and scholarships. For information write Scholastic Awards, 220 E. 42 St., N. Y. C.

3rd ANNUAL M. GRUMBACHER NATIONAL SCHOLASTIC AWARDS. Open to all American High School students. Cash awards and scholarships. Jury: Media: oil. For entry blanks write M. Grumbacher, 470 West 34th St., New York City. Canadian participants write to 179 King Street, West, Toronto, Ontario.

ARTS & CRAFTS CLUB ANNUAL MEMBERSHIP COMPETITION. Feb. 26-Mar. 27. Prize: \$250. Media: paintings or sculpture. Jury: Work due Feb. 23. For full data write Arts & Crafts Club, 712 Royal Street, New Orleans, La.

COMPETITION FOR MURAL DECORATION OF THE RECORDER OF DEEDS BUILDING, Wash. Seven murals based on specific themes dealing with the Negro's contribution to America. Prizes total \$5,600. Open to all American artists. Closing date: Mar. 1. Jury: For full data write to the Section of Fine Arts, Room A-29, Old Auditorium Building, 1900 E. Street, N.W., Washington, D. C.

NATIONAL SOAP SCULPTURE COMMITTEE'S 19th annual soap sculpture competition. Closing date: May 15, 1943. Proctor & Gamble prizes totaling \$1,120. Distinguished sculpture jury. For full data write National Soap Sculpture Committee, 80 E. 11th St., New York City.

SPRINGFIELD MUSEUM OF FINE ARTS COMPETITION FOR LIBRARY MURAL based on any one of four themes and carrying an award of \$4,500. Open to all artists of the United States, Canada and Mexico. Closing date: May 24. Jury: For full data on subject matter, size, entry blanks, etc., write to Springfield Museum of Fine Arts, Springfield, Mass.

Carnegie Buys a Blythe

David G. Blythe, the genre painter who began his career as artist in Pittsburgh (where he was born in 1815) and ended it fifty years later after spending three years on the front in the Civil War, has been honored by his own city. Carnegie Institute has brought back to Pittsburgh Blythe's amusing version of a rush for mail at the old Post Office building that once stood on the corner of Fifth Avenue and Smithfield Street in the early 1860's.

It was Carnegie Institute who re-introduced the artist as an American Hogarth in a one-man exhibition in 1932. This was not a difficult show to assemble, as such backward-rakings generally are, because Blythe has been so constantly appreciated in his own home town that his slightest sketches had been handed down with care, from one to another Pittsburghian since pre-Civil war days.

Hartley Hurricane Acquired

Among other new accessions in a variety of fields, the Philadelphia Museum singled out for announcement the painting *Hurricane Island, Vinal Haven, Maine* by Marsden Hartley, a painting which will be seen in New York this month at the Paul Rosenberg Gallery before going to take its permanent place in the Philadelphia museum.

In announcing the purchase, the museum calls the Hartley painting "at once Yankee and American."



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Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Albany, N. Y.

ARTISTS OF UPPER HUDSON 8th ANNUAL, Apr. 28-May 30, Albany Institute of History and Art. Open to residents of Albany within 100 mile radius. Media: paintings and sculpture. Jury. Prizes. Entry cards & work due: Apr. 18. For cards write J. D. Hatch, Jr., 125 Washington Ave., Albany, N. Y.

Athens, Ohio

OHIO VALLEY OIL AND WATERCOLOR SHOW, Apr. 1-21, Ohio University. Open to residents of Ohio, West Virginia, Pennsylvania, Illinois, Indiana, and Kentucky. Media: oils and watercolors. Prizes. Entry cards due: Mar. 7. For entry cards and data write Dean Earl C. Siegfried, College of Fine Arts, Ohio University, Athens, Ohio.

Atlanta, Ga.

PAINTINGS BY NEGRO ARTISTS, Apr. 4-May 2, Atlanta University. Open to all American Negroes. Media: oil and watercolor. Jury. Prizes. Entry cards due Mar. 24; work due Mar. 29. For details write Hale Woodruff, Atlanta University, Atlanta, Ga.

Baltimore, Md.

11th ANNUAL EXHIBITION OF MARYLAND ARTISTS, Mar. 12-Apr. 11, Baltimore Museum of Art. Open to natives or residents of Maryland. Media: all. No fee. Jury. Prizes. Entry cards due Feb. 20; work due Feb. 22-24. For details write Registrar, Baltimore Museum of Art, Baltimore, Md.

Charlotte, N. C.

MINT MUSEUM SPRING EXHIBITION, May 2-June 6, Mint Museum of Art. Open to all artists. Media: oil, watercolor, sculpture, graphic arts and crafts. No fee. Jury. Prizes. Entry cards due Apr. 18; work due Apr. 28. For data write Dayrell Kortheller, Chairman, Mint Museum Spring Exhibition, 208 Cherokee Road, Charlotte, N. C.

Dallas, Tex.

14th ANNUAL ALLIED ARTS EXHIBITION, Mar. 28-Apr. 25, Dallas Museum of Fine Arts. Open to artists of Dallas County. Media: all. No fee. Jury. Prizes. Entry cards due: Mar. 17. Work due: Mar. 22. For entry cards write Dallas Museum, Dallas, Tex.

Flint, Mich.

FLINT ARTISTS SHOW, Mar. 12-Apr. 11, Institute of Arts. Open to all artists. Media: all. Jury. Prizes. Entry cards due Mar. 5. For details write Flint Institute of Arts, 215 W. First St., Flint, Mich.

Jackson, Miss.

2nd NATIONAL EXHIBITION OF WATERCOLORS, Apr. 1-30, Mississippi Art Association. Open to contemporary American artists. Media: watercolor, gouache, draw-

ing, tempera. No fee. Jury. Prize. Entry cards due Mar. 25; work due Mar. 25. For details write Mrs. John Kirk, secretary, Mississippi Art Assn., 927 No. Jefferson St., Jackson, Miss.

Lowell, Mass.

AMERICAN ARTISTS PROFESSIONAL LEAGUE EXHIBITION Open the year round at Whistler's Birthplace, an art museum, to all professional artists. Six to eight weeks' exhibition. Fee: \$1.50 plus expenses. For information write: John G. Wolcott, Chairman, 236 Fairmount St., Lowell, Mass.

Los Angeles, Calif.

4th ANNUAL EXHIBITION BY ARTISTS OF LOS ANGELES & VICINITY, Mar. 14-Apr. 30; Los Angeles County Museum. Open to residents of Los Angeles and environs. Media: oil, sculpture, ceramics, textiles, metal & leather work and wood carving. Jury. Entry cards due: Mar. 1; work due: Mar. 2. For details write Louise Ballard, Los Angeles County Museum, Los Angeles, Calif.

Madison, Wis.

MADISON ARTISTS EXHIBITION, Feb. 7-27, Madison Public Library. Open to artists of Madison and vicinity. Media: all. Jury. Prizes. Entries due Feb. 5. For details write Eleanor Mathews, Pres., Madison Art Assn., Public Library, Madison, Wis.

New Orleans, La.

ART ASSOCIATION'S 42nd ANNUAL, Mar. 6-31, Isaac Delgado Museum. Open to members. Media: all. Fee: \$5 for active members. Jury. Prizes. Entry cards due: Feb. 26. Work due: Feb. 26. For cards write Art Assn. of New Orleans, c/o Isaac Delgado Museum of Art, City Park, New Orleans, La.

New York, N. Y.

76th ANNUAL AMERICAN WATERCOLOR SOCIETY, Mar. 24-Apr. 14, National Academy Galleries. Open to all artists. Media: watercolor and pastel. Jury. Prizes. Fee: \$1 membership. Receiving date: Mar. 15. For details write Exhibition Secretary, American Water Color Society, 1083 Fifth Ave.

NATIONAL ASSN. OF WOMEN ARTISTS 18th ANNUAL, Apr. 5-24, American Fine Arts Gallery. Open to members. Mediums: oil, watercolor, black & white & sculpture. Fee: \$1 per exhibit. Jury. \$1,500 in prizes. Works due: Mar. 29. Write Miss Josephine Droege, Nat'l Assn. Women Artists, 42 W. 57th St., New York, N. Y.

Oakland, Calif.

OIL PAINTING ANNUAL, Feb. 28-Mar. 28, Oakland Art Gallery. Open to all artists. Media: oil. Jury. Prizes. Entry cards & work due: Feb. 17. For information write Oakland Art Gallery, Municipal Auditorium, Oakland, Calif.

Parkersburg, W. Va.

FINE ARTS CENTER 5th ANNUAL REGIONAL, Apr. 10-May 15, Parkersburg Fine Arts Center. Open to residents and former residents of West Virginia, Virginia, Ohio and Pennsylvania. Media: oils, watercolor. Entry fee: \$1.00 for each class. Jury, prizes. Entry cards and work due: Apr. 1. For details write The Parkersburg Fine Arts Center, 317-9th St., Parkersburg, W. Va.

Seattle, Wash.

Philadelphia, Pa.

PLASTIC CLUB'S OIL ANNUAL, Mar. 18-30, Plastic Club. Open to members. Media: oil and sculpture. Jury. Prizes. Entry cards due Mar. 4. For details write Mrs. Jos. Ewing, Chairman, 247 S. Camac, Philadelphia, Pa.

Portland, Me.

60th ANNUAL EXHIBITION, Feb. 28 to Mar. 28, at L. D. M. Sweat Memorial Art Museum. Open to all artists. Media: oil, watercolor, pastel. Entry cards due: Feb. 6; works due: Feb. 13. Fee: \$1. For full information write L. D. M. Sweat Memorial Museum, Portland, Me.

Richmond, Va.

9th VIRGINIA ARTISTS EXHIBITION, Apr. 3-27, Virginia Museum of Fine Arts. Open to all artists born or resident in Virginia, including men in the Armed Forces. Media: painting, sculpture, graphic arts, ceramics. Jury. Prizes. Entry blanks due: Mar. 1. Work due: Mar. 15. For information write Virginia Museum of Fine Arts, Richmond, Va.

Rockford, Ill.

ROCKFORD & VICINITY ARTISTS 19th ANNUAL, Apr. 5-30, Burpee Art Gallery. Open to members of Rockford Art Association. Media: all. Fee: \$2 entry. Jury. Prizes. For information write: Rockford Art Assn., 731 N. Main St., Rockford, Ill.

San Francisco, Calif.

SAN FRANCISCO ART ASSOCIATION'S PRINT & DRAWING ANNUAL, Mar. 7-Apr. 4, San Francisco Museum of Art. Open to all U. S. artists. Media: all prints & drawings. No fee. Jury. Entry cards due: Feb. 5; work due: Feb. 11. Prizes. For data write Mrs. Evelyn Eck, Registrar, San Francisco Museum of Art.

SAN FRANCISCO ART ASSOCIATION'S WATERCOLOR & PASTEL ANNUAL, May 4-June 1, San Francisco Museum of Art. Open to all U. S. artists. Media: watercolor, gouache, tempera on paper, pastel. No fee. Jury. Prizes. Entry cards due: Apr. 8; work due: Apr. 13. For further information write Mrs. Evelyn Eck, Registrar, San Francisco Museum of Art.

Seattle, Wash.

NORTHWEST PRINTMAKERS 15th ANNUAL INTERNATIONAL, Apr. 14-May 9, Seattle Art Museum. Open to residents of Missouri and neighboring states. Media: all. Jury. Prizes. Entry cards due Mar. 20; works due Mar. 24. For details write Deborah Weisel, Secy., Kingsbarde Apts., Springfield, Mo.

Tacoma, Wash.

ART MUSEUM'S 13th ANNUAL, Apr. 1-30, Springfield Art Museum. Open to residents of Missouri and neighboring states. Media: all. Jury. Prizes. Entry cards due Mar. 20; works due Mar. 24. For details write Deborah Weisel, Secy., Kingsbarde Apts., Springfield, Mo.

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Reid Teaches

Albert T. Reid, national vice-chairman of the American Artists Professional League, has joined the art faculty of the Norton Gallery and School of Art, West Palm Beach, Fla., director Mary E. Aleshire announces. Reid, who is well-known as teacher, portrait painter and muralist, will conduct a class in portraiture and drawing. His course opens February 8 with a series of demonstrations.

Born in Concordia, Kan. in 1873, Reid attended the New York School of Art and the Art Students League, and later became a popular lecturer and newspaper and magazine illustrator. Among his outstanding works are the murals for the Kansas State Capitol at Topeka, for the Topeka House of Representatives, and the post offices at Sabetha, Kansas, and Sulphur, Okla. He is a member of the Artists' Guild, the Society of Illustrators, and the Fine Arts Federation of New York.

With all his painting activity, Reid has always found time to work unselfishly for the general good of the art profession. As an officer of the League, he was one of the key figures in the fights for honest statements of contents on pigment tubes, more permanent colors, fair copyright laws and the elimination of discriminating taxes against art. Also he has managed to put the finger on a number of phony art dealers who tried to cut the corners of honesty a little too sharp.

Classes in Camouflage

Three courses in camouflage, open to all without prerequisites, are being offered by City College of New York. The courses are covered from the point of view of the basic principles of camouflage as well as from the military and industrial aspect. The first, military camouflage, will be given both in the morning and afternoon sessions. Registration for the evening course, which will be held in twelve weekly sessions, begins February 10.

A class in Military and Industrial Camouflage will be conducted on Saturday mornings, beginning February 13. Additional courses may be elected by graduates of any of the above classes. All courses have the endorsement of Colonel R. P. Cook, of the department of Military Science and Tactics and upon satisfactory completion, students will receive certificates of attendance.

Art in Carbondale

One of the important functions of any alert university is to bring the cultural activities of large cities to the community. Realizing this, Southern Illinois Normal University at Carbondale, has established a Little Gallery on its campus which will import professional art exhibitions to people who would otherwise have little opportunity to see their contemporary art.

First exhibition to be held at the new Gallery was a group show of

paintings by Burnett Shyrock, Raymond Breinin, William Schwartz, Aaron Bohrod, Rainey Bennett and Joseph Vavek, together with ceramic sculpture by Louise Pain. Shyrock's painting, *Exam Time*, has since been presented to the college. Currently on view is "Directions in American Painting" from the Carnegie Institute, to be followed by a one-man exhibition by Aaron Bohrod, artist-in-residence at the University.

Brook in Brooklyn

The Art School of the Brooklyn Museum is offering five art courses designed to meet the needs of both professional and amateur painters. Alexander Brook, well known figure and landscape artist, will conduct a class in "Painting—Life, Portrait and Composition" in three-hour sessions five mornings a week. Sculpture will be taught by Chaim Gross, current purchase prizewinner in the Artists for Victory exhibition now at the Metropolitan Museum. His class will meet three afternoons a week in two-hour sessions.

Two identical sketching courses will be given by John I. Bindrum—two-hour classes once a week in the evening and once in the afternoon. He will also conduct an afternoon life and cast drawing class. The art school will continue its Studio Club, a life sketch class without instruction. Club members also have the privilege of working in the school studios.



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Kenneth A. Hudson, Director, Room 20



Whitney Memorial Show

[Continued from page 5]

battle field. Mrs. Whitney played an actual rôle in this scene: during 1914 to 1918, she equipped and maintained a base hospital at Juilly in the war zone.

Out of these experiences grew three commissions for war monuments. The Titanic Memorial, done in 1914 for Potomac Park, Washington is a 15-foot granite figure, arms outstretched, rising on tiptoe. It commemorates those lost in that disastrous sinking. The St. Nazaire Monument, erected on the coast of France in 1924, marks the spot where the A.E.F. first landed in 1917. Funds for this monument were raised from all parts of the U. S. and the bronze eagle, bearing an agile American soldier who rides thus, sword in hand, to the fray, was presented to the Republic of France by the St. Nazaire Association. New York's Washington Heights has her third war memorial: a bronze group of three wounded soldiers in the uniforms of the A.E.F. This group was commissioned by the Inwood and Washington Heights War Memorial Committee.

But Mrs. Whitney's thought was not dominated too long by the war, once over. There is a distinct pagan flavor in many of the exhibited sculptures. She got off some right rousing bacchanalias, picking up again a theme found in early work. She rather enjoyed *Salome* (1936), a *Bacchante*, a couple of romping *Pans* (1935), a *Caryatid* (1913) and (reproduced) a marble group called *Paganism*, dated 1907.

The standing marble figures called *The Kiss* and the embracing marble figures called *Devotion*, are frank enjoyment of the male and female figure. Portrait heads occupied the sculptress frequently, and her busts of *General Vanderbilt*, of a negro, *John*, and the *Portrait Head of Athlete* are good substantial jobs of this sort.

But however actively Gertrude Whitney pursued the business of making sculpture, it is in the rôle of patron to the artists of her own land, she is most highly esteemed.

It is indeed hard to realize that the Whitney will cease to exist at the close of the present Memorial Exhibition. Acceptance of this thought is like a second death notice of the passing of Mrs. Gertrude Vanderbilt Whitney. We realize, however, that the motivating spirit behind both lives will, because it must, live on through other American institutions equipped to patronize the arts.—M. R.

Norfolk, Virginia Art Annual

The Museum of Arts and Sciences in Norfolk, Virginia, held in January a first annual of Contemporary Virginia Oil Paintings. This state-wide exhibition was sponsored by the Irene Leache Memorial which invited original oil paintings on any subject sent in by Virginia artists.

The one purchase prize of \$200 was given to Greta Matson for her painting, *Trilby*, a portrait study of a young girl. The painting becomes the property of the Irene Leache Memorial and will hang permanently in the Norfolk Museum.

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The Art Digest

57th Street in Review (Continued from page 19)

forth before the spectator. Jackson's hand is as quick and sure as the feet of the Harlem dancers he portrays. From Harlem to burlesque shows in Lower Manhattan, Jackson apparently is an authority on stage performances. In between there are briskly sketched street comments and amusing happenings in fish markets, such as *Grand Opening, Bathgate Market* and *Street Musicians*.

The horse is a favorite animal with Jackson, and he portrays him in a most sympathetic manner—from a nondescript old plug pulling *The Peddler's Wagon* to the well poised animal taking a bow in *The Equestrienne*. Auctions and races have also afforded the artist a liberal opportunity to sketch high quality steeds.

Sophisticated Art of Moller

Charming touches of sophisticated wit that break through the too omnipotent influence of Paul Klee marked Hans Moller's return show at the new quarters of the Bonestell Gallery (18 East 57th Street). Like sculptor Chaim Gross, Moller goes in for balancing acts with amphibious seal-men and Thurber-Branca models doing the balancing. There are also checker board clowns, rooster creatures and ceramic fish to be found in Moller's strange compositions. Most interesting were the rhythmically patterned *Juggler*, a pyramid of little white bearded men (the aged gremlins) and an impression of how Moller takes his ducks to water, a reversed study that might have escaped from a Disney cartoon.

Distaff Trio at A.C.A.

Three women who have apparently tried their wings too soon are making a public appearance with oils and sculpture at the ACA Gallery through February 7. Although their work lacks maturity, they do add a gay note with young vitality and fresh approach. Ruth Abrams has a jolly collection of caricatures, while Shirley Hendrick and Sophia Korff make lively statements with a varied group of oils.

Miss Hendrick works with overtones

of Burliuk and Kleinholtz, composing street scenes without too much organization and figures without too much forethought. The artist expresses herself with more conviction in *Home Town* and *Going to Church*. Better equipped technically is Sophia Korff, who makes the most out of unusual designs, building up colorful patterns on definite themes. One cannot quite visualize the bulbous sculpture of Miss Abrams as being garden pieces, although there is an amusing possibility in her lady-and-dove creation.

Scenes of Fire Fighting

Those who remember running down the street after the snorting horses of a fire engine will find the exhibition of Fire Fighting and Locomotives at the Primitives Gallery of Harry Stone an entertaining affair. On view until February 6, it shows the illustrated excitement of history-making fires, such as the 1835 *Burning of the Merchant's Exchange*, recorded in a vivid manner by painter Nicholas Calyo who viewed this disaster from the roof of the Bank of America, both at the height of its intensity and in the state of ruin.

Flames also crackle in the unique conception of the great Chicago fire, which we are told is "principally oil on canvas," although the painting is really a strange mixture of linen, tin, sand, collage and very small holes.

Sea-faring Artists

Sea-faring men as artists are participating as lively exhibitors at the Hall of Art, New York, through Feb. 15. Among the Merchant Marines participating are a 76-year-old master mariner, a messman who has just completed his first trip, a Chinese cook, a former winner of art scholarships and a ship's carpenter. The work on view is more greatly varied than would be expected; there is not too much emphasis on marine painting. Exhibits vary from mild Impressionism to wild Expressionism.

On Feb. 7 eight awards will be given out ranging from \$100 to \$20 (the honorable mentions). Members of the jury are John Sloan, Jo Davidson, Rockwell Kent, Malvina Hoffman, Raphael Soyer, W. Spencer Wright, Gordon Grant and John Taylor Arms.

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Organized Protest

The League is in receipt of a copy of an invitation to exhibit which was mailed to a number of artists. For your information it is printed below.

Recently, also, the Bulletin of the Metropolitan Museum of New York City noted that its current exhibition of painting and sculpture has aroused disagreement.

The League sensed this uneasiness and resentfulness throughout the country, not alone among artists but the general public, which is manifested in the many protesting letters to the press from the laymen.

The purpose of the League in promoting the fair jury system for all public and Governmental projects and among museums and galleries was to forestall what appeared to be a tendency towards exhibitions and awards which were exclusive in type.

The St. Louis Museum recently staged exhibitions whose character was re-

garded by many patrons as one-sided and perhaps towards the left, a protesting Committee has been formed, known as the St. Louis Committee, which has issued the invitation mentioned above. It speaks for itself.

SAINT LOUIS COMMITTEE
For Exhibition of Conservative
Painting at the City Art Mu-
seum in the year nineteen
forty-three

January 6, 1943

Mr. Fred Ballard Williams,
152 West 57th Street,
New York, N. Y.

Dear Sir:

As the above letterhead indicates, this committee has been formed solely for the purposes of promoting and sponsoring an exhibition of the best American conservative painting at our municipally owned City Art Museum.

The forming of this committee of about fifty members and hundreds of

sponsors is the result of a city-wide organized movement, as there has been no exhibition of this kind shown here in many years. The committee is making this effort for the public good.

You will be rendering the maximum public service if you will send that one of your paintings which will help most to make this show of exceptional brilliance, of great popular appeal, for the greatest possible contrast with the work of the ultra-modernists. If with your help we succeed in making an outstanding public impression the results may be far-reaching.

You are one of a list of artists, each of whom is being invited to send one painting to the exhibition. In the opinion of the committee, all are of national prominence. It is necessary that you inform us promptly concerning your acceptance. Therefore it will not be considered if received later than January 26th.

Attached hereto is a mimeographed sheet which sets out the rules and more detailed information. You will note that the museum will pay shipping charges both ways and that there will be no jury. A publicity campaign is being carefully planned.

We solicit your co-operation and shall be glad to hear from you.

Yours very truly,
ST. LOUIS COMMITTEE
THE COMMITTEE OF TEN
Roy O. CHAFFEE
315 North 7th Street
St. Louis, Missouri

Income Tax on Artists

Many inquiries regarding the Income Tax have been asked, raising questions in which other artists may be interested. We cannot undertake to answer these authoritatively because there are so many ifs, ands and buts to be considered but we can set out the chief items of an artist's expenses which he may be allowed to deduct, as this seems to be the chief interest with those who have consulted us.

And it is safe to warn you that every citizen MUST file a return if his gross income or the total of all cash income, including any income received by the wife (or husband) for 1942 was \$500 or more.

An artist may deduct for: His Studio, or that part of his home which is used for a studio. All materials and essentials used, including smocks and cleaning. Model fees.

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Our Thanks

The National Executive Committee wishes to express hearty appreciation to Mr. Harrison Hartley, Missouri State Director, for constructive suggestions on national planning of the League's work, with zoning maps to illustrate his points. Mr. Hartley, at this moment, is exhibiting a group of his able watercolors at The Studio Guild Gallery, New York City.

INTER-SOCIETY COLOR COUNCIL'S ANNUAL MEETING, Hotel Pennsylvania, New York, March 4-6, will be devoted to *Color Blindness*, a subject of immediate importance in military aviation and camouflage. The co-operation of the League, whose members can present the artists' points of view, is something cordially asked for. Artists who wish to attend these sessions will please communicate with our National Secretary.

Report of American Art Week

Our National Vice Director Mrs. J. Warren Burgess, who is also Chairman of the Fine Arts Department of the General Federation of Women's Clubs, announced in the regular monthly bulletins of October and November to the State Presidents and Fine Arts Chairmen the objects of American Art Week and urged participation by clubs. She sent also letters to the GFWC chairmen of every State, Alaska and District of Columbia urging their support and participation in American Art Week activities, giving them all our program and suggestions. The State club magazines published her pertinent article on American Art. She spoke at several clubs and open meetings and had in Oklahoma spot radio announcements every day of American Art Week. Many state chairmen have written of the success of their programs in training camps. "Hobby Huts," "Artists' Corners," "Paint Brushes," "Palette and Brush," "Victory Corners," have been established where those in uniform may find artists' materials and a place to work. The reports state that they are usually well filled and much used. Many sales of pictures by local artists have been reported to Mrs. Burgess from numbers of states.

Notwithstanding all the work that has to be done in war time, the reports of American Art Week from different sections of America are coming in. Mrs. W. W. Rivers, Director of Art, Huntingdon College, Alabama, writes, "There is a growing interest in art in Alabama and I feel that our American Art Week has helped to create that interest." There they had the following exhibitions: Latin-American prints; One-Man show of oils by J. A. Walker in Mobile; Alabama Art League; Huntingdon College, two guest artists, Mr. and Mrs. Freund of Hendrix College.

Mrs. G. D. Grosse reports for Arizona that the Arizona Republic, the Associated Press, Phoenix Gazette, the Arizona Star, Tucson News and other newspapers gave space generously to American Art Week. Both Governor and mayors issued proclamations. May-

15th ANNUAL MEETING AND DINNER

In New York, Saturday afternoon and evening, February 20th 3:30 P.M. *Annual Meeting*, for all members, in ground floor Auditorium, School of Education Building, New York University, 35-41 West 4th Street, near S. E. Cor. Washington Square. 5:15 P.M. *Meeting for all State and Local Chairmen and Directors* in Card Room, 2nd Floor, Salmagundi Club, 47 Fifth Avenue. 6:30 P.M. *ANNUAL DINNER*, Salmagundi Club, 47 Fifth Avenue. Members may bring guests. Dress, by custom, informal. Price \$1.50. (Reservations, with check enclosed, may be made now, addressing Miss Mildred Nevitt Kelley, Executive Secretary, 630 Lexington Avenue, New York, N. Y.).

SPECIAL FEATURES

- (1) Announcement of the awards for the 1942 American Art Week celebrations and presentation of prize works of art.
- (2) Posthumous award of the League's Medal of Honor, in gold, to Alfred David Lenz, 1872-1926, for his distinguished contribution to the art of sculpture in recovering and perfecting his technic of lost wax sculpture. His brother, Mr. Hugh F. Lenz, will come from California to receive this medal on behalf of the family and heirs of the sculptor.
- (3) Award of Medals of Honor, in silver, to four deans of American Art for distinguished contribution to art. Their names will be announced here in the February 15th issue.

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Institute of History and Art Feb. 4-28; 3rd American Drawing Annual.

BALTIMORE, MD.
Museum of Art Feb.: Portraits in Prints; Feb. 7-Mar. 7: works, Mary L. Carey, Mary DiCrespo, Walters Art Gallery To Feb. 15: Old Cameos and Intaglios.

BINGHAMTON, N. Y.
Museum of Fine Arts Feb.: The Rationalists.

BOSTON, MASS.
Guild of Boston Artists To Feb. 13: Paintings, Louis Kronberg. Institute of Modern Art Feb. 4-Mar. 6: 20th Century Boston Paintings.

Public Library To Feb. 28: Etchings, Felix Buhot.

Museum of Fine Arts To Feb. 21: Paintings and Drawings, Charles D. Gibson.

Robert Rose Gallery To Feb. 20: Boston Watercolor Society's 54th Annual.

BUFFALO, N. Y.
Albright Art Gallery Feb.: Thorne American Miniature Rooms.

CAMBRIDGE, MASS.
Fogg Museum To Feb. 13: Lithographs, Daumier.

CHICAGO, ILL.
Arts Club Feb.: American Prize-winners.

Art Institute To Feb. 21: O'Keeffe Retrospective.

Mandell Bros. Feb.: Swedish-American Art Assn. Annual.

CINCINNATI, OHIO
Art Museum Feb.: Thorne European Miniature Rooms; Feb. 5-28: Associated American Artists.

CLEVELAND, OHIO
Museum of Art To Feb. 14: Retrospective 25th Anniversary May Show.

DALLAS, TEX.
Museum of Fine Arts To Feb. 7: Prints, Doel Reed; To Feb. 21: Paintings, Marie Delleney.

DAVENPORT, IA.
Municipal Art Gallery Feb. 4-21: Work of the Southern Highlanders; Feb. 4-28: Watercolors, Mahreen Cramer Lenman.

DAYTON, OHIO
Art Institute Feb.: Albert Ross Carter: Life in the Service; Arturo Sutro.

DENVER, COLO.
Art Museum Feb.: Soldier Paintings: Watercolors, Beth Creevey Hamm.

HAGERSTOWN, MD.
The Washington County Museum of Fine Arts Feb.: 11th Annual Exhibition of Cumberland Valley Artists.

HOUSTON, TEX.
Museum of Fine Arts Feb. 14-28: Houston Artists 18th Annual.

IOWA CITY, IA.
University of Iowa Feb.: 50 Prints; Feb. 7-28: Soviet Posters.

KANSAS CITY, MO.
Nelson-Aткиns Museum Feb.: Paintings, Alison Stilwell; Jerome Myron Memorial.

LOS ANGELES, CALIF.
Foundation of Western Art To Feb. 27: 19th Annual, California Watercolors.

Municipal Art Commission Feb.: Sandy in Art Society.

Vigevano Galleries To Feb. 16: Paintings, Alfred Nira.

LYNCHBURG, VA.
Randolph-Macon Art Gallery Feb. 8-Mar. 1: Space in Modern Painting.

MANCHESTER, N. H.
The Currier Gallery of Art Feb.: Americans, 1942, Exhibition of Oils; Finger Paintings by Francis R. Fast; Goya Etchings.

MIDDLETON, CONN.
Wesleyan University To Feb. 5: Contemporary Art of Latin America; Feb. 8-Mar. 8: Etchings and Drawings, John Taylor Arms.

MINNEAPOLIS, MINN.
Institute of Arts Feb. 5-Mar. 10: Ancient Peru Arts; Feb. 8-Mar. 2: Audubon's Birds.

MONTCLAIR, N. J.
Montclair Art Museum Feb. 7-28: Silk Screen Prints; Oils, Jane Peterson.

MONTGOMERY, ALA.
Museum of Fine Arts Feb.: Paintings, Genevieve Southerland.

NEWARK, N. J.
Artists of Today Feb. 8-20; R. Schellin; To Feb. 6: Gus Mager.

Newark Museum Feb.: Soviet War Posters; Sculpture, Malvina Hoffman.

NEW ORLEANS, LA.
Arts & Crafts Club To Feb. 26:

New York Sculptors; To Feb. 28: Members' Show.

OMAHA, NEB.
Joslyn Memorial Feb.: Modern Drawings.

PALM BEACH, FLA.
Society of the Four Arts To Feb. 8: Members' Show.

PHILADELPHIA, PA.
Academy of Fine Arts To Feb. 28: 158th Painting & Sculpture Annual.

Art Alliance To Feb. 19: Oils and Photographs, Adrian Siegel; To Feb. 28: Pastels, Oils, & Illustrations, Gladys Rockmore Davis & Floyd Davis; To Feb. 19: Gouaches, Paul Darow; Feb. 3-28: Prints from United Nations, Philadelphia Museum To Feb. 14: Prints of Artists at Work.

Print Club To Feb. 12: 15th Annual Exhibition of American Lithography.

PITTSBURGH, PA.
Carnegie Institute To Feb. 14: War Posters; Feb. 5-Mar. 1: Modern Dutch Paintings & Paintings by Van Gogh.

PORTLAND, ORE.
Art Museum Feb.: Paintings, Prints, Tapestries, Rouault; To Feb. 6: Drawings, Margot Austin.

RICHMOND, VA.
Museum of Fine Arts To Feb. 16: Illuminated Manuscripts; Feb. 6-Mar. 2: Children's Painting.

SACRAMENTO, CALIF.
State Library Feb.: Prairie Print Makers.

ST. LOUIS, MO.
City Art Museum Feb.: Red Cross Exhibition; Dutch Masters, Prints.

8th Street Gallery (33W8) To Feb. 7: Paintings, Shirley Hendrick & Sophia Korff; Ceramicaricatures, Ruth Abrams.

Academy of Allied Arts (349W86) Feb. 4-Mar. 1: Group Show.

Aquavella Galleries (3E57) Feb.: Old Masters.

H. V. Allison Galleries (32E57) Feb.: Prints and Drawings by French & American Artists.

American British Art Center (44W 56) To Feb. 5: Sculpture & Drawings, Winnifred Lansing; Paintings & Drawings, Artist Members.

American Fine Arts Society (215W 57) Feb. 7-21: Art Students League—"Fifty Years on 57th Street."

An American Place (500 Madison) To Feb. 8: Paintings & Watercolors, John Marin.

Argent Galleries (42W57) To Feb. 13: Oils & Sketches, Amory Hooper.

Artists' Gallery (43W55) To Feb. 8: Virginia Landscapes, Frances Ferry; Feb. 9-22: Abstractionist Group Show.

Associated American Artists (711 Fifth) To Feb. 15: Paintings, Pablo O'Higgins; Feb. 8-27: Paintings & Watercolors, George Gross.

Babcock Galleries (38E57) To Feb. 15: Paintings, Lee Jackson.

Bignou Gallery (32E57) Feb. 2-Mar. 6: French Painters of the 20th Century.

Bland Gallery (45E57) Feb.: Sporting Prints and Paintings.

Bonestell Gallery (18E57) To Feb. 13: Trade Schmidt-Wachner, Landscapes and Portraits.

Brooklyn Museum (Eastern Pkwy) To Feb. 7: Textiles, Dorothy Wright Liebes; Brooklyn Society of Artists 27th Annual; To Feb. 14: Stroboscopic Photography.

Brunner Gallery (110E58) Feb.: Old Master Paintings.

Buchholz Gallery (32E57) Feb.: Lyonel Feininger.

Carstairs Gallery (11E57) To Feb. 6: Modern French Paintings; From Feb. 6-27: Paintings by Segonzac.

Clay Club Gallery (4W8) To Feb. 15: Sculpture, Club Members & Service Men.

Contemporary Arts (106E57) To Feb. 5: Paintings, Briggs Dyer.

Downtown Gallery (43E51) Feb. 2-27: Paintings, Stuart Davis.

Durand-Ruel Gallery (12E57) Feb. 8-27: Exhibition of Paintings by Katchadourian.

Albert Duveen (10E57) Feb.: Fine American Paintings.

Eggleston Galleries (161W57) Thru Feb. 6: George F. Heuston Paintings.

Eleanor Smith Gallery To Feb. 13: Drawings & Watercolors, Mary Louise Woodruff.

ST. PAUL, MINN.
Gallery of Art Feb.: Drawings & Paintings, Everett McNear; Drawings, Old Masters.

SAN ANTONIO, TEX.
Witte Memorial Museum To Feb. 15: Paintings, Dr. Marion Souchock; Watercolors, Lola Mueller.

SAN DIEGO, CALIF.
Fine Arts Gallery Feb.: Paintings, Fran Soldini; Masks, Benda; Watercolors, Nikolai Gelikhovsky; Paintings, Zora Mills.

SAN FRANCISCO, CALIF.
Palace of the Legion of Honor Feb.: Soldiers' Production.

Museum of Art To Feb. 7: Oregon Artists; To Feb. 9: Four Latin American Artists; Paintings, Madge Knight.

SEATTLE, WASH.
Art Museum To Feb. 7: Paintings, Alan Crum, Frans Brass.

STATE ISLAND, N. Y.
Institute of Arts Feb.: Underscan Paintings, Chris Olsen.

SYRACUSE, NEW YORK
Museum of Fine Arts To Feb. 8: Portraits, Sully Morse, Stuart Hardin.

TERRE HAUTE, IND.
Swope Art Gallery Feb.: Paintings, John Atherton.

TOLEDO, OHIO
Museum of Art Feb. 7-28: Russian Art.

TOPEKA, KANS.
Mulvane Art Museum To Feb. 15: Watercolors & Drawings by Canadian Artists.

WEST PALM BEACH, FLA.
Norton Gallery & School of Art Feb.: Watercolors, William L'Engle; Lithographs, Lucy L'Engle.

WICHITA, KAN.
Art Association To Feb. 28: Poetry of British Empire.

WILLIAMSTOWN, MASS.
Lawrence Art Museum To Feb. 6: Sculpture, Dorothy Greenbaum.

WINTER PARK, FLA.
Morse Gallery To Feb. 7: Group Show.

WORCESTER, MASS.
Art Museum To Feb. 7: Russian Icons; Feb.: Modern Swedish Decorative Arts.

YOUNGSTOWN, OHIO
Butler Art Institute Feb. 5-15: Contemporary Art of the Western Hemisphere.

EXHIBITIONS IN NEW YORK CITY

8th Street Gallery (33W8) To Feb. 14: American Scene Paintings, William Fisher.

Ferargil Galleries (63E57) To Feb. 7: Everett Shinn; Feb. 13: Frederick Whitaker.

460 Park Avenue Gallery (460 Park) Feb.: Portraits by Contemporary Americans.

French Art Galleries, Inc. (51E57) To Feb. 20: Paintings, Abraham Manievich.

Frick Collection (1E70) Feb.: Permanent Collection.

Gallery of Modern Art (18E57) Feb.: Caricatures, Jack Eisner.

Grand Central Art Galleries (15 Vanderbilt) To Feb. 13: 4th Annual Miniature Painters.

Hall of Art (24E40) Feb. 1-15: Paintings by Merchant Seamen; Feb. 7: Auction for Russian War Relief.

Kleemann Galleries (65E57) To Feb. 28: Aquatints, Georges Rouault; Drawings, Americans.

Knoedler & Co. (14E57) Feb. 7-27: Paintings, Preston Dickinson.

Kraushaar Galleries (730 Fifth) Feb. 1-20: Paintings and Watercolors by William Dean Fausett.

John Levy Galleries (11E57) To Feb. 13: Old Masters.

Julien Levy Galleries (11E57) To Feb. 13: Paintings, Leonid.

Lilienfeld Galleries (21E57) To Feb. 27: Group Show, American Artists.

Machbeth Gallery (11E57) Feb. 1-13: Group Exhibition of Paintings and Watercolors by Contemporary American Artists.

Marque Gallery (16W57) To Feb. 15: Woodcarvings, Nicholas Mochanik.

Matisse Gallery (41E57) To Feb. 7: Modern French Painting; Feb. 9-27: Paintings, Henri Matisse.

Metropolitan Museum (Fifth at 82) To Feb. 22: Artists for Victory Exhibition; Feb.: Decorative Arts of India; To Feb. 14: Modern Chinese Paintings.

Midtown Galleries (605 Madison) Feb. 8: Paintings by Doris Rosenthal.

Milch Galleries (108W57) To Feb. 6: Paintings, Yvan Radenkovich.

Montross Gallery (785 Fifth) Feb. 8: Select Group of American Artists.

Morton Galleries (130W57) To Feb. 20: Watercolors, Raymond Hill.

Museum of Modern Art (11W53) Feb. 3-Mar. 1: The Arts in Therapy.

Museum of Non Objective Painting (24E54) Opening Feb. 7: Exhibition of Group of American Non Objective Painters.

Newhouse Galleries (15E57) Feb. 1: English Portraits, Landscapes. New School for Social Research (66W12) To Feb. 7: Sketches, Luis Quintanilla.

Newman Gallery (66W55) Through Feb. 8: Four Man Show; Feb. 15: Group Show.

Newton Gallery (11E57) Feb.: English 18th Century Paintings.

New York Historical Society (170 Central Park W.) To Feb. 14: American Patriots as Seen in Sculpture.

Nierendorf Gallery (53E57) To Feb. 6: Painting, Augustus Vincent Tack.

Passédoit Gallery (121E57) Feb. 1-17: Recent Sculpture by John Rod.

Perls Galleries (32E58) Through Feb.: Saul Scharf.

Pinacotheca (20W58) To Feb. 13: Paintings, Dan Harris.

Public Library (51st at 42) Feb.: American Landscape Prints of Today.

Puma Gallery (108W57) Feb.: Drawings and Paintings by Fernando Puma.

Rehn Gallery (683 Fifth) Through Feb. 20: Eight Portraits.

Rosenberg & Co. (16E57) To Feb. 27: Paintings, Mardon Harder.

Salmagundi Club (47 Fifth) Feb. 12-Mar. 5: Annual Oil Exhibition.

Schaeffer & Brandt Galleries (601 57) Feb.: Dutch Masters.

Schneider-Gabriel Galleries (69E57) Feb.: American Old Masters.

André Seligmann Galleries (11B 57) Feb.: Paintings, Max Kopf.

Jacques Seligmann (5E57) Feb.: Old Masters.

E. & A. Silberman (32E57) Feb.: Old Masters.

60th Street Gallery (22E60) Feb. 16: Paintings, Edward Cockcroft.

Harry Stone Gallery (555 Madison) To Feb. 6: Fire-Fighting on Locomotives.

Studio Guild (130W57) To Feb. 12: Paintings, Caroline Clark Marshall.

Valentine Gallery (55E57) Through Feb. 20: 11 Modern Artists.

Vendome Gallery (23W56) Feb. 14: Five Man Show.

Wakefield Gallery (64E55) Through Feb. 6: McWhinney, Etienne Eilshemius.

Weyhe Gallery (784 Lexington) Feb. 27: Watercolors.

Wildenstein Gallery (19E64) Feb. 27: "Down the River Seine."

Willard Gallery (32E57) Feb.: Tastes in Feininger.

Howard Young Gallery (18E57) Feb.: Old Masters.

The Art Digest

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